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*THE STANDARD*  
**OPERA AND CONCERT**  
**GUIDE**



*The Standard*  
OPERA & CONCERT  
GUIDE

*by*

GEORGE P. UPTON  
AND FELIX BOROWSKI  
REVISED AND ENLARGED  
EDITION



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*New York*

*The Standard Operas*

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PART ONE

THE STANDARD OPERAS

*also*

PART TWO

THE STANDARD CONCERT GUIDE



■

TO THE MEMORY  
OF  
THEODORE THOMAS  
MASTER OF MUSIC

■

## PREFACE

**T**HE object of the compiler of this Handbook is to present to the reader a brief but comprehensive sketch of the operas contained in the modern repertory. To this end he has consulted the best authorities, adding to the material thus collected his own observations, and in each case has presented the story of the opera, the general character of its music, its prominent scenes and numbers,—the latter in the text most familiar to opera goers, the date of first performances, with a statement of the original cast whenever it has been possible to obtain it, and such historical information concerning the opera and its composition as will be of interest to the reader. As many new operas have been produced since "The Standard Operas" was first published in 1885, these have been included in the new edition, although it is as yet uncertain whether some of them will become "standard" in the strict sense of the word. In a work of this kind, indeed, the selection of "standard" operas must be somewhat arbitrary. It is difficult to say where the line should be drawn. The writer's aim has been to acquaint his reader with the prominent operas of the past and the present, assuming that it may be well to know their story and musical construction whether they retain their places upon the stage or not. In preparing the present edition a few operas have been eliminated entirely. Some which appeared in the first edition have been retained for the reason that they were considered masterpieces in their time and may be of reference value to the reader. The work has been prepared for the general public rather than for musicians; and with this purpose in view, technicalities have been avoided as far as possible, the aim being to

give musically uneducated lovers of opera a clear understanding of the works they are likely to hear, and thus heighten their enjoyment. To add to their pleasure and recall delightful memories, the new edition has been illustrated generously with portraits of leading artists in their favorite roles. In a word, the operas are described rather than criticised, and presented with as much thoroughness as was possible, considering the necessarily brief space allotted to each. In the preparation of the Handbook the compiler acknowledges his indebtedness to Grove's "Dictionary of Music," Baker's "Biographical Dictionary of Musicians," Champlin and Apthorp's "Cyclopedia of Music and Musicians," and Ramann's "Opern Handbuch" for dates and other statistical information; and he has also made free use of standard musical works in his library for historical events connected with the performance and composition of the operas. He has sought to obtain accuracy of statement by verification after consultations of the best authors, and to make "Standard Operas" a popular reference for opera-goers. It only remains to submit this work to them with the hope that it may add to their enjoyment and prove a useful addition to their libraries.

G. P. U.

## PREFACE TO THE REVISED EDITION

**I**T is scarcely necessary at this time to dwell upon the great and well-deserved popularity of Upton's "Standard Operas." For more than forty years a multitude of opera-goers has largely been dependent upon this work for its complete enjoyment of the masterpieces of dramatic composition. For it is certain that an opera cannot be completely enjoyed unless the listener understands its story; and while the interpreters of dramatic music are supposed — academically, at least — to make this story clear to their audiences by means of the text which they are singing and the acting by which they supplement the text, very few vocal artists are able to do so. And even if the enunciation of the singers was sufficiently distinct to bring their words to the ears of the listeners, the use — quite general in this country and in England — of foreign languages for operative interpretation would cause opera to be unintelligible except to a favored few.

In providing people who take their artistic pleasures in opera houses with the plots of the works and with a little additional historical and critical information concerning them, George P. Upton was deserving of all gratitude and praise. He deserved both, not only because he did it at all, but because he did it so well.

Like most other things, opera is subject to change. It has been given to comparatively few dramatic compositions to endure throughout the years, and it has sometimes happened that operas which began with failure — as with Rossini's "The Barber of Seville" — climbed later to brilliant and permanent success. And, inversely, there have been works which, crowned at their premières with the rapturous cries of listen-

ers and many curtain-calls, vanished a few months later to that gloomy and frigid tomb wherein are buried the works that no one wants to hear. There are other operas that have their seasons of public esteem and then, for no other reason than the mutability of taste or fashion, have gone the way of oblivion. Because of this, such a work as "The Standard Operas" must necessarily take stock from time to time of the dramatic compositions which occupy its pages. The edition previous to this contained a number of operas which have since been dropped from the repertoires of the great companies in New York, Chicago and elsewhere. They have therefore been omitted from the present book; but a balance has been struck by the fact that new operas have found their way into the programs which are drawn up season by season by the impresarios, and occasional revivals have been made of older works. Such new works, or those which have been revived, will be found within these pages.

It will probably be observed that the additions which have been made by the present editor to "The Standard Operas" run — so far as descriptive matter is concerned — to greater length than has been the case in the majority of Mr. Upton's contributions to the book. This is due to the circumstance that modern opera depends for its effect as much upon incident and action as upon song. Opera-goers are often puzzled by movements on the stage that have apparently little relevance to the story as a whole. Crowds burst in excitedly upon a scene; a hero suddenly jumps rather unheroically through a window; a heroine is addressed angrily by some subordinate character on the stage — but the reason for these things is frequently a mystery to those who have not made a careful preliminary study of the libretto. It has been the aim in this new edition to set forth the significance of action in the plot as well as to describe the plot itself.

For the rest, the present editor has followed Mr. Upton's plan in certain operas in the older edition, of giving the list of characters in the works and he has supplemented this by giving also the kind of voice that is required to sing them. A few critical or descriptive remarks are added to each opera

—this in consonance with Mr. Upton's plan—and where in a modern composition—as, for instance, in Rimsky-Korsakow's "Sniegourochka"—the older practice of using set arias has been retained, the names of the arias, etc., are inserted at the proper place in the descriptive text.

It should be said in conclusion that, with the exception of some corrections in the matter of dates, Mr. Upton's text has been allowed to remain unchanged.

FELIX BOROWSKI.



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.

## ALBERT, D' (EUGENE FRANCIS CHARLES)

### *Tiefland*

"**TIEFLAND**" is a musical setting of a well-known and popular Spanish drama, originally written in Catalanian by Angel Guimera, and called "Tevva Baixa." The Spanish dramatist, José Echegaray, next produced a version of it, called "Tierra Baja." An English version has been made familiar to American audiences by the actress, Bertha Kalich, as "Marta of the Lowlands." The libretto of "Tiefland" was adapted from the Catalanian version by Rudolph Lothar.

The opera was first produced in Prague in November 1903, but without marked success. It was then revised by D'Albert and brought out in Hamburg in 1907, also in Berlin, and had a long run in both cities. Its first performance in this country took place in New York, November 28, 1908.

The opera is divided into a prologue and three acts. The prologue opens among the Pyrenees Mountains and discloses the shepherd Pedro tending his flocks. He lives in solitude but has dreamed that the Lord will sometime send him a wife. The rich landowner Sebastiano appears and informs Pedro that he has brought the young girl Marta to him for his wife, and that he must leave the mountains and go down to the Lowlands for his wedding. Pedro, thinking his dream is realized, is overjoyed at the prospect, although Marta is unwilling and will not even look at Pedro. Behind Sebastiano's apparently generous proposal, however, is a dark plot. Years before this, Marta, the daughter of a strolling player, had come to the Lowlands where Sebastiano dwelt and had been induced to live with him as his mistress in consideration of his gift of a mill



to her father. As Sebastiano is now about to wed an heiress, he has plotted to marry Marta to Pedro, and at the same time continue his illicit relations with her.

The first act is devoted to Pedro's arrival at the Lowland village, where his marriage is to take place at the mill. At first he is unable to understand why the villagers, who are aware of Marta's relations to Sebastiano, make sport of him. After the wedding, Marta, wishing to avoid Sebastiano, does not go to her chamber nor accompany Pedro, all of which mystifies him still more.

In the second act Marta begins to love her husband, but Pedro's persecutions continue and at last he tells her he is going back to the hills. She begs to go with him and tells him her story, whereupon he advances with his knife as if to kill her, but his love is stronger than his rage and they decide to go together. At this moment Sebastiano enters, ejects Pedro, and makes advances to Marta.

In the last act the heiress whom Sebastiano expects to marry rejects him and he renews his advances to Marta, who calls to Pedro for help. He rushes in with his knife, but, seeing that Sebastiano is unarmed, throws it down and strangles him. Catching Marta in his arms, he rushes out with the passionate exclamation, "Back to the mountains, far from the lowlands, to sunshine, freedom, and light."

It will be seen from this brief sketch that the plot is of the simplest kind and the story merely one of elemental human passion, ending in the inevitable tragedy. It is of the same type as the subjects chosen by the writers of many modern Italian operas, for instance Mascagni in "*Cavalleria Rusticana*" and "*Iris*," Puccini in "*Tosca*," and Leoncavallo in "*Pagliacci*"; in a word, it is the jealousy and sudden passionate fury of the South, but set forth in this opera in the regular and symphonic Teutonic manner, so that its outcome is somewhat incongruous. It resembles these modern Italian music-dramas, however, in that it contains no formal numbers or sustained melodies. The composer has sought to make his music grow out of the dramatic situation, with the result that it is declamatory rather than lyrical, and yet there are strong

and beautiful moments, such as Pedro's recital of the vision of the Virgin; the shepherd's description of his killing of the wolf; and Marta's story as she sits by the fire; as well as the passionate climax, when after the tragedy they leave Tiefland and go back to the mountains. But upon the whole, like "Pagliacci" and "Cavalleria Rusticana," the interest of this opera is dramatic rather than musical. The "Marta of the Lowlands," as presented by Kalich, however, is much stronger dramatically than the "Tiefland" of D'Albert.

■

## ALFANO (FRANCO)

### *Resurrection*

**F**RANCO ALFANO was born in 1876 at Posillipo, near Naples. He received his musical training partly at the Conservatory of S. Pietro a Maiella, at Naples, and partly at the Leipzig Conservatory, where he was a pupil of Jadassohn. Alfano's first two operas were produced in Germany — "Miranda" at Leipzig (1897) and "La fonte Euschir" at Breslau (1898). "Risurrezione" was the first of the Italian master's works to be produced in his native land — it was staged at Turin in 1904 — and he has followed it by "Il Principe Zilah" (1909), "L'Ombra di don Giovanni" (1911), "Sakuntala" (1922) and "Madonna Imperia" (1926).

"Resurrection" was written 1902-1904 to a text derived, as to its story, from the novel "Resurrection" by Tolstoi. The libretto was written by Cesare Hanau. The following are the characters:

<i>Prince Dimitri Ivanovich Nekludoff</i>		TENOR
<i>Sofia Ivanowna, his aunt</i>		CONTRALTO
<i>Caterina Mikailowna (Katucha)</i>		SOPRANO
<i>Matrena Pawelowna, a governess</i>		SOPRANO
<i>Anna, an old peasant</i>		CONTRALTO
<i>La Korablewa</i>	} occupants of the women's prison	CONTRALTO
<i>Fenitchka</i>		SOPRANO
<i>The Hunchback</i>		CONTRALTO
<i>La Rouge</i>		MEZZO-SOPRANO
<i>The Bear</i>	}	
<i>Chief Warden</i>		BARB
<i>Vera</i>		MEZZO-SOPRANO
<i>Simonson</i>		BARITONE
<i>Peasants, political prisoners, soldiers, officers, etc.</i>		

The first act opens in the country house in Russia of Sofia

Ivanowna on Easter Eve. The governess, Matrena, and a servant are arranging the bedroom of Prince Dimitri, who, on the point of rejoining his regiment, is about to pay a farewell visit to his aunt, Sofia Ivanowna. He is attending midnight mass with his aunt and both are momentarily expected to appear. The governess goes to the window overlooking the garden and impatiently calls Katucha, who presently enters. Katucha is an orphan who has been adopted by Sofia, and as a child she had been the playmate of Prince Dimitri. The governess orders Katucha to wait downstairs for the arriving party. Prince Dimitri and his aunt enter, followed by Katucha. The prince remarks that the young girl has grown and has become beautiful. Conversation is interrupted by Dimitri's suggestion that his aunt needs sleep. All go out, but Dimitri, as Katucha is leaving with them, makes a sign with his hand which the girl understands. The man walks up and down his room, then turns to the window, losing himself in silent contemplation of the night. He hears footsteps in the garden. It is Katucha. He calls to the girl to come up to his room. Soon she appears timidly on the threshold. Dimitri is filled with passionate emotions, but suddenly perceiving the girl's youth and innocence, outwardly restrains himself. He pretends that he has called Katucha to help him to draw the bedcurtains. As she is doing that, Dimitri kisses her on the neck. Katucha is alarmed, yet filled with ecstasy, too. The Prince makes her sit beside him and together they talk of their childhood memories and of their first kiss. Gradually Katucha succumbs to the ardent love-making of Dimitri. "Dimitri! I am yours forever!" she sighs as she sinks into the man's arms.

The second act opens at a railroad station in a small town of Little Russia. At the right is the station itself, in the background is a signal showing a red light. It is night and snow is falling. Katucha has been turned out of the house by Sofia when the latter hears of the episode in Dimitri's room, the night before he departed to join his regiment, and now the girl, benumbed by the cold, is waiting at the station with the peasant Anna, for the latter has heard that Dimitri is leaving

that night for St. Petersburg and Katucha hopes that she may appeal with success to his sense of pity and to his sense of honor, if not for herself, at least for her unborn child. Peasants come out onto the platform. An official emerges from the station and rings a bell announcing the approaching train. Dimitri has not arrived. Anna, who thinks that she hears sleigh-bells in the distance, runs a little distance down the road leading to the station. Katucha, left alone, implores the aid of heaven. Suddenly Dimitri appears with a woman, both hastening to catch the train. The girl makes an effort to intercept the Prince, who already has sped down the platform, but she is rudely stopped by a railroad official, who refuses her entrance through the gate because the train has started. With a cry of despair Katucha runs after the speeding train, Anna calling upon her to stop. Soon the two women reappear and they walk slowly through the falling snow in the direction of the village.

The third act opens in the women's prison at St. Petersburg. The first part of the act is taken up with the conversation of the female convicts. Katucha is among them. She has been accused of murdering an old man with whom she has lived and now, a fallen and dejected woman, she is waiting for the day when transportation to Siberia will be her fate. The chief warder enters to read the roll call of the prisoners who are to attend Mass in the prison chapel. The women pass out in a procession. Presently Prince Dimitri appears escorted by the head jailer, who explains that the woman — Katucha — whom he has come to see is in the chapel and will be brought in shortly. Katucha enters, but she pretends not to recognize her former lover. She asks Dimitri for money to buy cigarettes and drink, and, having received this, proceeds to put it in a hiding-place behind the stove. The Prince is filled with grief and contrition at the ruin which he has brought to the woman's life. Passionately he urges Katucha to bring back to her memory the days of happiness. And she does remember — the Easter Day on which she became an outcast, the night in which she waited at the railway station. And she remembers also her infant son and Dimitri's. The Prince asks

eagerly for the child, and Katucha tells him that it died. Once more Dimitri is filled with an agony of remorse and he implores the girl to become his wife, for God demands marriage from him as the duty of his life. Katucha bursts into laughter and then suddenly her merriment subsides and she reminds the Prince that he should have thought of his God on the day on which she fell. The girl sinks to the floor convulsed with sobs as the chief warder reminds Dimitri that the time for departure has come. The Prince tells Katucha that he will return on the morrow. As he is leaving, Dimitri takes from his pocket a little picture and gives it to the woman who is still lying, sobbing, on the ground. It is a picture of Katucha in the garden of her benefactress — the garden in Spring and she still young and beautiful.

The fourth act is an encampment of political exiles on the road to Siberia. It is Easter morn. Kritzloff, a political exile, is lying by his tent, ill and miserable but watched over by Vera. Katucha's tent is opposite, and she is sitting outside it knitting stockings. From the distance there is to be heard the monotonous chant of the criminal exiles on their way into the interior. Simonson, a political convict, walks over to Katucha's tent and he points out how fine would be a life devoted to loving and caring for those who suffer and despair. He is about to say more, but suddenly stops and declares that he will finish later. The sick Kritzloff is seized with a paroxysm of coughing and Vera calls out agitatedly for assistance. Katucha runs for her shawl and as she goes into her tent Dimitri appears in company with an officer. The Prince perceives that the hard and desperate woman of the prison has gone and it is a resurrected Katucha upon whom he is looking now. Simonson tells Dimitri that it is the desire of his life to wed Katucha but is afraid that she would not accept him without the Prince's consent. Dimitri responds that Katucha is free to do as she wishes. An officer enters with a message for the Prince. The latter informs Simonson that he will speak to Katucha and that if she loves him he will go. Dimitri is reading the message which he has received when Katucha enters. He points to the paper and

tells her that it contains her pardon, which has just come from the Governor. Katucha receives this information with indifference and Dimitri then informs her that Simonson loves her and that she has the choice of two alternatives -- that of marrying the exile or of joining her fate with his. The woman, without looking at Dimitri, declares that she will marry Simonson because she likes him. Dimitri is hurt and, passionately declares that Katucha is leaving him without a word of consolation. This cry wrings from Katucha the confession that she loves Dimitri with the same ardor and the same passion as of yore, but she swears before God that she will never marry him, that her old life has ended and her new life has begun. As Dimitri slowly leaves the scene the Easter bells are heard in the distance and Katucha kneels and prays in silence.

The worth of Alfano's opera is beyond question. That the style of its music is thoroughly the composer's own is scarcely to be said. There are influences in it of Puccini and Giordano, but the admirable melodic inspiration, the theatrical effectiveness, the masterly handling of the orchestra, the subtlety of characterization in "Resurrection" are worthy of all praise.

The principal points of interest in the work include Dimitri's protestations of love to Katucha and her response ("Tu sentais ton coeur") in the first act; the duet at the end of the act; Katucha's "Dimitri m'a tant aimée" and her prayer "Dieu de grace" in the second act; Katucha's narration of her old life to her companions in prison and Dimitri's "Pense aux heures lointaines" in that same scene of the third act and the final duet between Dimitri and Katucha in the final scene of the last act.

## AUBER (DANIEL FRANÇOIS ESPRIT)

### *Fra Diavolo*

**F**RA DIAVOLO," opera comique, in three acts, words by Scribe, was first produced at the Opera Comique, Paris, January 28, 1830; in English, at Drury Lane, London, November 3, 1831; in Italian, at the Lyceum, London, July 9, 1857, for which occasion the spoken dialogue was converted into accompanied recitative. The composer himself also, in fitting it for the Italian stage, made some changes in the concerted music and added several morceaux. The original Italian cast was as follows:

<i>Zerlina</i> . . . . .	Mme. BOSIO.
<i>Lady Alleash</i> . . . . .	Mlle. MARAI.
<i>Fra Diavolo</i> . . . . .	Sig. GARDONI.
<i>Lord Alleash</i> . . . . .	Sig. RONCONI.
<i>Beppo</i> . . . . .	Sig. TAGLIAFICO.
<i>Giacomo</i> . . . . .	Sig. ZELGER.

The original of the story of "Fra Diavolo" is to be found in Lesueur's opera, "La Caverne," afterwards arranged as a spectacular piece and produced in Paris in 1808 by Cuvellier and Franconi, and again in Vienna in 1822 as a spectacle-pantomime, under the title of "The Robber of the Abruzzi." In Scribe's adaptation the bandit, Fra Diavolo, encounters an English nobleman and his pretty and susceptible wife, Lord and Lady Alleash, at the inn of Terracina, kept by Matteo, whose daughter Zerlina is loved by Lorenzo, a young soldier, on the eve of starting to capture Fra Diavolo when the action of the opera begins. In the first scene the English couple enter in great alarm, having narrowly escaped the robbery of all their valuables by Fra Diavolo's band. The



bandit himself, who has followed them on their journey in the disguise of a marquis, and has been particularly attentive to the lady, enters the inn just as Lord Allcash has been reproving his wife for her familiarity with a stranger. A quarrel ensues in a duet of a very humorous character ("I don't object"). Upon the entrance of Fra Diavolo, a quintet ("Oh, Rapture unbounded!") occurs, which is one of the most effective and admirably harmonized ensembles Auber has ever written. Fra Diavolo learns the trick by which they saved the most of their valuables, and, enraged at the failure of his band, lays his own plan to secure them. In an interview with Zerlina, she, mistaking him for the Marquis, tells him the story of Fra Diavolo in a *romanza* ("On yonder Rock reclining"), which is so fresh, vigorous, and full of color, that it has become a favorite the world over. To further his schemes, Fra Diavolo makes love to Lady Allcash and sings a graceful barcarole to her ("The Gondolier, fond Passion's Slave"), accompanying himself on the mandolin. Lord Allcash interrupts the song, and the trio, "Bravi, Bravi," occurs, which leads up to the finale of the act. Fra Diavolo eludes the carbineers, who have returned, and they resume their search for him, leaving him unmolested to perfect his plans for the robbery.

The second act introduces Zerlina in her chamber about to retire. She first lights Lord and Lady Allcash to their room, a running conversation occurring between them in a trio ("Let us, I pray, good Wife, to rest"), which is one of the best numbers in the work. Before Zerlina returns to her chamber, Fra Diavolo and his companions, Beppo and Giacomo, conceal themselves in a closet, and, somewhat in violation of dramatic consistency, Fra Diavolo sings the beautiful serenade, "Young Agnes," which had been agreed upon as a signal to his comrades that the coast was clear. Zerlina enters and after a pretty cavatina ("T is To-morrow") and a prayer, charming for its simplicity ("Oh, Holy Virgin"), retires to rest. The robbers, in attempting to cross her room, partially arouse her. One of them rushes to the bed to stab her, but falls back awestricken as she murmurs her prayer

and sinks to rest again. The trio which marks this scene, sung *pianissimo*, is quaint and simple and yet very dramatic. The noise of the carbineers returning outside interrupts the plan of the robbers. They conceal themselves in the closet again. Zerlina rises and dresses herself. Lord and Lady Allcash rush in *en déshabillé* to find out the cause of the uproar. Lorenzo enters to greet Zerlina, when a sudden noise in the closet disturbs the company. Fra Diavolo, knowing he will be detected, boldly steps out into the room and declares that he is there to keep an appointment with Zerlina. Lorenzo challenges him, and he promises to give him satisfaction in the morning, and coolly effects his escape. One of his comrades, however, is captured, and to secure his own liberty agrees to betray his chief.

The third act introduces Fra Diavolo once more among his native mountains, and there is the real breath and vigor of the mountain air in his opening song ("Proudly and wide my Standard flies"), and rollicking freedom in the rondeau which follows it ("Then since Life glides so fast away"). He exults in his liberty, and gleefully looks forward to a meeting with Lord and Lady Allcash, which he anticipates will redound to his personal profit. His exultation is interrupted by the entrance of the villagers arrayed in festival attire in honor of the approaching wedding ceremonies, singing a bright pastoral chorus ("Oh, Holy Virgin! bright and fair"). The finale of the act is occupied with the development of the scheme between Lorenzo, Beppo, and Giacomo, to ensnare Fra Diavolo and compass his death; and with the final tragedy, in which Fra Diavolo meets his doom at the hands of the carbineers, but not before he has declared Zerlina's innocence. This finale is strong and very dramatic, and yet at the same time simple, natural, and unstudied. The opera itself has always been a favorite, not alone for its naturalness and quiet grace, but for the bright and even boisterous humor, which is displayed by the typical English tourist, who was for the first time introduced in opera by Scribe. The text is full of spirit and gayety, and these qualities are admirably reflected in the sparkling music of Auber.

How well it was adapted for musical treatment is shown by the fact that "*Fra Diavolo*" made Auber's reputation at the Opera Comique.

*Masaniello*

"*Masaniello*," or "*La Muette de Portici*," lyric opera in five acts, words by Scribe and Delavigne, was first produced at Paris, February 29, 1828; in English, at London, May 4, 1829; and in Italian, at London, March 15, 1849. The original cast included Mme. Damoreau-Cinti as Elvira, Mlle. Noblet as Fenella, and M. Massol as Pietro. In the Italian version, Sig. Mario, Mme. Dorus-Gras, and Mlle. Leroux, a famous mime and dancer, took the principal parts; while in its English dress, Braham created one of the greatest successes on record, and established it as the favorite opera of Auber among Englishmen.

The scene of the opera is laid near Naples. The first act opens upon the festivities attending the nuptials of Alphonso, son of the Duke of Arcos, and the Princess Elvira. After a chorus of rejoicing, the latter enters and sings a brilliant cavatina ("O, bel Momento") expressive of her happiness. In the fourth scene the festivities are interrupted by the appearance of Fenella, the dumb girl, who implores the princess to save her from Selva, one of the Duke's officers, who is seeking to return her to prison, from which she has escaped, and where she has been confined at the orders of some unknown cavalier who has been persecuting her. The part of Fenella is of course expressed by pantomime throughout. The remainder of the act is intensely dramatic. Elvira promises to protect Fenella, and then, after some spirited choruses by the soldiers, enters the chapel with Alphonso. During the ceremony Fenella discovers that he is her betrayer. She attempts to go in, but is prevented by the soldiers. On the return of the newly wedded pair Fenella meets Elvira and denounces her husband, and the scene ends with a genuine Italian finale of excitement.

The second act opens on the seashore, and shows the fisher-

men busy with their nets and boats. Masaniello, brother of Fenella, enters, brooding upon the wrongs of the people, and is implored by the fishermen to cheer them with a song. He replies with the *barcarole*, "*Piu bello sorse il giorno.*" His friend Pietro enters and they join in a duet ("*Sara il morir*") of a most vigorous and impassioned character, expressive of Masaniello's grief for his sister and their mutual resolution to strike a blow for freedom. At the conclusion of the duet he finds Fenella preparing to throw herself into the sea. He calls to her and she rushes into his arms and describes to him the story of her wrongs. He vows revenge, and in a martial finale, which must have been inspired by the revolutionary feeling with which the whole atmosphere was charged at the time Auber wrote (1828), incites the fishermen and people to rise in revolt against their tyrannical oppressors.

In the third act, after a passionate aria ("*Il pianto rasciuga*") by Elvira, we are introduced to the market-place, crowded with market-girls and fishermen disposing of their fruits and fish. After a lively chorus, a fascinating and genuine Neapolitan *tarantella* is danced. The merry scene speedily changes to one of turmoil and distress. Selva attempts to arrest Fenella, but the fishermen rescue her and Masaniello gives the signal for the general uprising. Before the combat begins, all kneel and sing the celebrated prayer, "*Nume del Ciel,*" taken from one of Auber's early masses, and one of his most inspired efforts.

The fourth act opens in Masaniello's cottage. He deplores the coming horrors of the day in a grand aria ("*Dio! di me disponesti*") which is very dramatic in its quality. Fenella enters, and after describing the tumult in the city sinks exhausted with fatigue. As she falls asleep he sings a slumber song ("*Seendi, O sonno dal ciel*"), a most exquisite melody, universally known as "*L'Air du Sommeil.*" At its close Pietro enters and once more rouses Masaniello to revenge by informing him that Alphonso has escaped. After they leave the cottage, the latter and Elvira enter and implore protection. Fenella is moved to mercy, and a concerted number follows in which Masaniello promises safety and is

denounced by Pietro for his weakness. In the finale, the magistrates and citizens enter, bearing the keys of the town and the royal insignia, and declare Masaniello king in a chorus of a very inspiring and brilliant character.

The last act is very powerful, both dramatically and musically. It opens in the grounds of the Viceroy's palace, and Vesuvius is seen in the distance, its smoke portending an eruption. Pietro and companions enter with wine-cups in their hands, as from a banquet, and the former sings a barcarole ("Ve' come il vento irato"). At its close other fishermen enter and excitedly announce that troops are moving against the people, that Vesuvius is about to burst into flame, and that Masaniello, their leader, has lost his reason. This is confirmed by the appearance of the hero in disordered attire, singing music through which fragments of the fishermen's songs as they rise in his disturbed brain are filtered. Fenella rouses him from his dejection, and he once more turns and plunges into the fight, only to be killed by his own comrades. On learning of her brother's death she unites the hands of Alphonso and Elvira, and then in despair throws herself into the burning lava of Vesuvius.

"Masaniello" made Auber's fame at the Grand Opera, as "Fra Diavolo" made it at the Opera Comique, but it has no points in common with that or any other of his works. It is serious throughout, and full of power, impetuosity, and broad dramatic treatment. Even Richard Wagner conceded its vigor, bold effects, and original harmonies. Its melodies are spontaneous, its instrumentation full of color, and its stirring incidents are always vigorously handled. In comparison with his other works it seems like an inspiration. It is full of the revolutionary spirit, and its performance in Brussels in 1830 was the cause of the riots that drove the Dutch out of Belgium.

## BALFE (MICHAEL WILLIAM)

### *The Bohemian Girl*

"**T**HE Bohemian Girl," grand opera in three acts, words by Bunn, adapted from St. George's ballet of "The Gypsy," performed at the Paris Grand Opera in 1839 — itself taken from a romance by Cervantes — was first produced in London, November 27, 1843, at Drury Lane, with the following cast:

<i>Arline</i> . . . . .	MISS ROMER.
<i>Thaddeus</i> . . . . .	MR. HARRISON.
<i>Gypsy Queen</i> . . . . .	MISS BETTS.
<i>Devilshoof</i> . . . . .	MR. STRETTON.
<i>Count Arnheim</i> . . . . .	MR. BORRANI.
<i>Florestein</i> . . . . .	MR. DURNSET.

The fame of "The Bohemian Girl" was not confined to England. It was translated into various European languages, and was one of the few English operas which secured a favorable hearing even in critical Germany. In its Italian form it was produced at Drury Lane as "La Zingara," February 6, 1858, with Mlle. Piccolomini as Arline; and also had the honor of being selected for the state performance connected with the marriage of the Princess Royal. The French version, under the name of "La Bohémienne," for which Balfe added several numbers, besides enlarging it to five acts, was produced at the Théâtre Lyrique, Paris, in December, 1869, and gained for him the Cross of the Legion of Honor.

The scene of the opera is laid in Austria, and the first act introduces us to the chateau and grounds of Count Arnheim, Governor of Presburg, whose retainers are prepar-

ing for the chase. After a short chorus the Count enters with his little daughter Arline and his nephew Florestein. The Count sings a short solo ("A Soldier's Life"), and as the choral response by his retainers and hunters dies away and they leave the scene, Thaddeus, a Polish exile and fugitive, rushes in excitedly, seeking to escape the Austrian soldiers. His opening number ("Tis sad to leave your Fatherland") is a very pathetic song. At its end a troop of gypsies enter, headed by Devilshoof, singing a blithe chorus ("In the Gypsy's Life you may read"). He hears Thaddeus's story and induces him to join them. Before the animated strains fairly cease, Florestein and some of the hunters dash across the grounds in quest of Arline, who has been attacked by a stag. Thaddeus, seizing a rifle, joins them, and rescues the child by killing the animal. The Count overwhelms him with gratitude, and urges him to join in the coming festivities. He consents, and at the banquet produces a commotion by refusing to drink the health of the Emperor. The soldiers are about to rush upon him, when Devilshoof interferes. The gypsy is arrested for his temerity, and taken into the castle. Thaddeus departs and the festivities are resumed, but are speedily interrupted again by the escape of Devilshoof, who takes Arline with him. The finale of the act is stirring, and contains one number, a prayer ("Thou who in Might supreme"), which is extremely effective.

Twelve years elapse between the first and second acts, and during this time Count Arnheim has received no tidings of Arline, and has given her up as lost forever. The act opens in the gypsy camp in the suburbs of Presburg. Arline is seen asleep in the tent of the Queen, with Thaddeus watching her. After a quaint little chorus ("Silence, Silence, the Lady Moon") sung by the gypsies, they depart in quest of plunder, headed by Devilshoof, and soon find their victim in the person of the foppish and half-drunken Florestein, who is returning from a revel. He is speedily relieved of his jewelry, among which is a medallion, which is carried off by Devilshoof. As the gypsies disappear,

Arline wakes and relates her dream to Thaddeus in the joyous and well-known song ("I dreamed I dwelt in marble Halls"). At the close of the ballad Thaddeus tells her the meaning of the scar upon her arm, and reveals himself as her rescuer, but does not disclose to her the mystery of her birth. A musical dialogue, with its ensemble, "The Secret of her Birth," follows. Thaddeus declares his love for her just as the Queen, who is also in love with Thaddeus, enters. Arline also confesses her love for Thaddeus, and, according to the custom of the tribe, the Queen unites them, at the same time vowing vengeance against the pair.

The scene now changes to a street in the city. A great fair is in progress, and the gypsies, as usual, resort to it. Arline enters at their head, joyously singing, to the accompaniment of the rattling castanets, "Come with the Gypsy Bride"; her companions, blithely tripping along, responding with the chorus, "In the Gypsy's Life you may read." They disappear down the street and reappear in the public plaza. Arline, the Queen, Devilshoof, and Thaddeus sing an unaccompanied quartet ("From the Valleys and Hills"), a number characterized by grace and flowing harmony. As they mingle among the people an altercation occurs between Arline and Florestein, who has attempted to insult her. The Queen recognizes Florestein as the owner of the medallion, and for her courage in resenting the insult maliciously presents Arline with it. Shortly afterwards he observes the medallion on Arline's neck, and has her arrested for theft. The next scene opens in the hall of justice. Count Arnheim enters with a sad countenance, and as he observes Arline's portrait, gives vent to his sorrow in the well-known melancholy reverie, "The Heart bowed down." Arline is brought before him for trial. As it progresses he observes the scar upon her arm and asks its cause. She tells the story which Thaddeus had told her, and this solves the mystery. The Count recognizes his daughter, and the act closes with a pretty ensemble ("Praised be the Will of Heaven").

The last act opens in the salon of Count Arnheim. Arline is restored to her old position, but her love for Thaddeus



remains. He finds an opportunity to have a meeting with her, through the cunning of Devilshoof, who accompanies him. He once more tells his love in the tender and impassioned song, "When other Lips and other Hearts," and she promises to be faithful to him. As the sound of approaching steps is heard, Thaddeus and his companion conceal themselves. A large company enter, and Arline is presented to them. During the ceremony a closely veiled woman appears, and when questioned acknowledges she is the Gypsy Queen. She reveals the hiding-place of her companions, and Thaddeus is dragged forth and ordered to leave the house. Arline declares her love for him, and her intention to go with him. She implores her father to relent. Thaddeus avows his noble descent, and boasts his ancestry and deeds in battle in the stirring martial song, "When the fair Land of Poland." The Count finally yields and gives his daughter to Thaddeus. The Queen, filled with rage and despair, induces one of the tribe to fire at him as he is embracing Arline; but by a timely movement of Devilshoof the bullet intended for Thaddeus pierces the breast of the Queen. As the curtain falls, the old song of the gypsies is heard again as they disappear in the distance with Devilshoof at their head.

Many of the operas of Balfe, like other ballad operas, have become unfashionable; but it is doubtful whether "The Bohemian Girl" will ever lose its attraction for those who delight in song-melody, charming orchestration, and sparkling, animated choruses. It leaped into popularity at a bound, and its pretty melodies are still as fresh as when they were first sung.

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## BEETHOVEN (LUDWIG VAN)

### *Fidelio*

**F**IDELIO, oder die eheliche Liebe" ("Fidelio, or Conjugal Love"), grand opera in two acts, words by Sonnleithner, translated freely from Bouilly's "Léonore, ou l'Amour Conjugal," was first produced at the Theatre An der Wien, Vienna, November 20, 1805, the work at that time being in three acts. A translation of the original programme of that performance, with the exception of the usual prices of admission, is appended:

#### IMPERIAL AND ROYAL THEATRE AN DER WIEN. NEW OPERA.

To-day, Wednesday, 20 November, 1805, at the Imperial and Royal Theatre An der Wien, will be given for the first time

#### FIDELIO;

#### Or, CONJUGAL LOVE.

Opera in three acts, translated freely from the French text by  
JOSEPH SONNLEITHNER.

The music is by LUDWIG VAN BEETHOVEN.

#### *Dramatis Persona*

<i>Don Fernando</i> , Minister . . . . .	Herr WEINKOFF.
<i>Don Pizarro</i> , Governor of a State Prison . . . . .	Herr MEIER.
<i>Florestan</i> , prisoner . . . . .	Herr DEMMER.
<i>Leonora</i> , his wife, under the name of <i>Fidelio</i> . . . . .	Fräulein MILDER.
<i>Rocco</i> , chief jailer . . . . .	Herr ROTH.
<i>Marcellina</i> , his daughter . . . . .	Fräulein MÜLLER.
<i>Jacquino</i> , turnkey . . . . .	Herr CACHE.
<i>Captain of the Guard</i> . . . . .	Herr MEISTER.

#### *Prisoners, Guards, People.*

The action passes in a State prison in Spain, a few leagues from Seville.  
The piece can be procured at the box-office for fifteen kreutzers.

During its first season the opera was performed three times and then withdrawn. Breuning reduced it to two acts,

and two or three of the musical numbers were sacrificed, and in this form it was played twice at the Imperial Private Theatre and again withdrawn. On these occasions it had been given under Beethoven's favorite title, "*Léonore*." In 1814 Treitschke revised it, and it was produced at the Kärnthnerthor Theatre, Vienna, May 23, of that year, as "*Fidelio*," which title it has ever since retained. Its first performance in Paris was at the Théâtre Lyrique, May 5, 1860; in London, at the King's Theatre, May 18, 1832; and in English at Covent Garden, June 12, 1855, with Malibran in the title role. Beethoven wrote four overtures for this great work. The first was composed in 1805, the second in 1806, the third in 1807, and the fourth in 1814. It is curious that there has always been a confusion in their numbering, and the error remains to this day. What is called No. 1 is in reality No. 3, and was composed for a performance of the opera at Prague, the previous overture having been too difficult for the string section of the orchestra. The splendid "*Leonora*," No. 3, is in reality No. 2, and the No. 2 is No. 1. The fourth, or the "*Fidelio*" overture, contains a new set of themes, but the "*Leonora*" is the grandest of them all.

The entire action of the opera transpires in a Spanish prison, of which Don Pizarro is governor and Rocco the jailer. The porter of the prison is Jacquino, who is in love with Marcellina, daughter of Rocco, and she in turn is in love with Fidelio, Rocco's assistant, who has assumed male disguise the better to assist her in her plans for the rescue of her husband, Florestan, a Spanish nobleman. The latter, who is the victim of Don Pizarro's hatred because he had thwarted some of his evil designs, has been imprisoned by him unknown to the world, and is slowly starving to death. Leonora, his wife, who in some way has discovered that her husband is in the prison, has obtained employment from Rocco, disguised as the young man Fidelio.

The opera opens with a charming, playful love scene between Jacquino and Marcellina, whom the former is teasing to marry him. She puts him off, and as he sorrowfully

departs, sings the Hope aria, "Die Hoffnung," a fresh, smoothly flowing melody, in which she pictures the delight of a life with Fidelio. At its close Rocco enters with the despondent Jacquino, shortly followed by Fidelio, who is very much fatigued. The love episode is brought out in the famous canon quartet, "Mir ist so wunderbar," one of the most beautiful and restful numbers in the opera. Rocco promises Marcellina's hand to Fidelio as the reward of her fidelity, but in the characteristic and sonorous Gold song, "Hat man nicht auch Geld daneben," reminds them that money as well as love is necessary to housekeeping. In the next scene, while Don Pizarro is giving instructions to Rocco, a packet of letters is delivered to him, one of which informs him that Don Fernando is coming the next day to inspect the prison, as he has been informed it contains several victims of arbitrary power. He at once determines that Florestan shall die, and gives vent to his wrath in a furious dramatic aria ("Ha! welch ein Augenblick!"). He attempts to bribe Rocco to aid him. The jailer at first refuses, but subsequently, after a stormy duet, consents to dig the grave. Fidelio has overheard the scheme, and, as they disappear, rushes forward and sings the great aria, "Abscheulicher!" one of the grandest and most impassioned illustrations of dramatic intensity in the whole realm of music. The recitative expresses intense horror at the intended murder, then subsides into piteous sorrow, and at last leads into the glorious adagio, "Komm Hoffnung," in which she sings of the immortal power of love. The last scene of the act introduces the strong chorus of the prisoners as they come out in the yard for air and sunlight, after which Rocco relates to Fidelio his interview with Don Pizarro. The latter orders the jailer to return the prisoners to their dungeons and go on with the digging of the grave, and the act closes.

The second act opens in Florestan's dungeon. The prisoner sings an intensely mournful aria ("In des Lebens Frühlingstagen"), which has a rapturous finale ("Und spür' Ich nicht linde"), as he sees his wife in a vision. Rocco and Fidelio enter and begin digging the grave, to the accom-

paniment of sepulchral music. She discovers that Florestan has sunk back exhausted, and as she restores him recognizes her husband. Don Pizarro enters, and after ordering Fidelio away, who meanwhile conceals herself, attempts to stab Florestan. Fidelio, who has been closely watching him, springs forward with a shriek, and interposes herself between him and her husband. He once more advances to carry out his purpose, when Fidelio draws a pistol and defies him. As she does so the sound of a trumpet is heard outside announcing the arrival of Don Fernando. Don Pizarro rushes out in despair, and Florestan and Leonora, no longer Fidelio, join in a duet ("O namenlose Freude") which is the very ecstasy of happiness. In the last scene Don Fernando sets Florestan and the other prisoners free in the name of the King. Pizarro is revealed in his true character, and is led away to punishment. The happy pair are reunited, and Marcellina, to Jacquino's delight, consents to marry him. The act closes with a general song of jubilee. As a drama and as an opera, "Fidelio" stands almost alone in its perfect purity, in the moral grandeur of its subject, and in the resplendent ideality of its music.

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## BELLINI (VINCENZO)

### *Norma*

**N**ORMA," serious opera in two acts, words by Romani, was first produced December 26, 1831 at Milan, with the principal parts cast as follows:

<i>Norma</i> . . . . .	Mme PASTA.
<i>Adalgisa</i> . . . . .	Mme. GRISI.
<i>Pollione</i> . . . . .	Sig. DONZELLI.

It was first heard in London in 1833, and in Paris in 1855, and Planché's English version of it was produced at Drury Lane in 1837. The scene of the opera is laid among the Druids, in Gaul, after its occupation by the Roman legions. In the first scene the Druids enter with Oroveso, their priest, to the impressive strains of a religious march which is almost as familiar as a household word. The priest announces that Norma, the high priestess, will come and cut the sacred branch and give the signal for the expulsion of the Romans. The next scene introduces Pollione, the Roman proconsul, to whom Norma, in defiance of her faith and traditions, has bound herself in secret marriage, and by whom she has had two children. In a charmingly melodious scena ("Meco all' altar di Venere") he reveals his faithlessness and guilty love for Adalgisa, a young virgin of the temple, who has consented to abandon her religion and fly with him to Rome. In the fourth scene Norma enters attended by her priestesses, and denounces the Druids for their warlike disposition, declaring that the time has not yet come for shaking off the yoke of Rome, and that when it does she will give the signal from their altar. After cutting the sacred mistletoe,

she comes forward and invokes peace from the moon in that exquisite prayer, "*Casta diva*," which electrified the world with its beauty and tenderness, and still holds its place in popular favor, not alone by the grace of its embellishments, but by the pathos of its melody. It is followed by another cavatina of almost equal beauty and tenderness ("*Ah! bello a me ritorno*"). In the next scene Adalgisa, retiring from the sacred rites, sings of her love for Pollione, and as she closes is met by the proconsul, who once more urges her to fly to Rome with him. The duet between them is one of great power and beauty, and contains a strikingly passionate number for the tenor ("*Va, crudele*"). Oppressed by her conscience, she reveals her fatal promise to Norma, and implores absolution from her vows. Norma yields to her entreaties, but when she inquires the name and country of her lover, and Adalgisa points to Pollione as he enters Norma's sanctuary, all the priestess's love turns to wrath. In this scene the duet, "*Perdoni e ti compiango*," is one of exceeding loveliness and peculiarly melodious tenderness. The act closes with a terzetto of great power ("*O! di qual sei tu*"), in which both the priestess and Adalgisa furiously denounce the faithless Pollione. In the midst of their imprecations the sound of the sacred shield is heard calling Norma to the rites.

The second act opens in Norma's dwelling, and discovers her children asleep on a couch. Norma enters with the purpose of killing them, but the maternal instinct overcomes her vengeful thought that they are Pollione's children. Adalgisa appears, and Norma announces her intention to place her children in the virgin's hands, and send her and them to Pollione while she will expiate her offence on the funeral pyre. Adalgisa pleads with her not to abandon Pollione, who will return to her repentant; and the most effective number in the opera ensues, — the grand duet containing two of Bellini's most beautiful inspirations, the "*Deh! con te li prendi*" and the familiar "*Mira, O Norma*." Pollione, maddened by his passion for Adalgisa, impiously attempts to tear her from the altar in the temple of Iriminsul, where-

upon Norma enters the temple and strikes the sacred shield summoning the Druids. They meet, and she declares the meaning of the signal is war, slaughter, and destruction. She chants a hymn ("Guerra, guerra"), which is full of the very fury of battle. Pollione, who has been intercepted in the temple, is brought before her. Love is still stronger than resentment with her. In a very dramatic scena ("In mia Mano alfin tu sei") she informs him he is in her power, but she will let him escape if he will renounce Adalgisa and leave the country. He declares death would be preferable; whereupon she threatens to denounce Adalgisa. Pity overcomes anger, however. She snatches the sacred wreath from her brow and declares herself the guilty one. Too late Pollione discovers the worth of the woman he has abandoned, and a beautiful duet ("Qual cor tradisti") forms the closing number. She ascends the funeral pyre with Pollione, and in its flames they are purged of earthly crime. It is a memorable fact in the history of this opera, that on its first performance it was coldly received, and the Italian critics declared it had no vitality; though there are few operas in which such intense dramatic effect has been produced with simple melodic force.

### *La Sonnambula*

"La Sonnambula," opera in two acts, words by Romani, was first produced in Milan, March 6, 1831, with the following cast:

<i>Amina</i>	. . . . .	Mme. PASTA.
<i>Elvino</i>	. . . . .	Sig. RUBINI.
<i>Rodolfo</i>	. . . . .	Sig. MARIANO.
<i>Lisa</i>	. . . . .	Mme. TOCCANI.

La Sonnambula was brought out in the same year in Paris and London, and two years after in English, with Malibran



as Amina. The subject of the story was taken from a vaudeville and ballet by Scribe. The scene is laid in Switzerland. Amina, an orphan, the ward of Teresa, the miller's wife, is about to marry Elvino, a well-to-do landholder of the village. Lisa, mistress of the inn, is also in love with Elvino, and jealous of her rival. Alessio, a peasant lad, is also in love with the landlady. Such is the state of affairs on the day before the wedding. Rodolfo, the young lord of the village, next appears upon the scene. He has arrived incognito for the purpose of looking up his estates, and stops at Lisa's inn, where he meets Amina. He gives her many pretty compliments, much to the dissatisfaction of the half-jealous Elvino, who is inclined to quarrel with the disturber of his peace of mind. Amina, who is subject to fits of somnambulism, has been mistaken for a ghost by the peasants, and they warn Rodolfo that the village is haunted. The information, however, does not disturb him, and he quietly retires to his chamber. The officious Lisa also enters, and a playful scene of flirtation ensues, during which Amina enters the room, walking in her sleep. Lisa seeks shelter in a closet. Rodolfo, to escape from the embarrassment of the situation, leaves the apartment, and Amina reclines upon the bed as if it were her own. The malicious Lisa hurries from the room to inform Elvino of what she has seen, and thoughtlessly leaves her handkerchief. Elvino rushes to the spot with other villagers, and finding Amina, as Lisa had described, declares that she is guilty, and leaves her. Awakened by the noise, the unfortunate girl, realizing the situation, sorrowfully throws herself into Teresa's arms. The villagers implore Rodolfo to acquit Amina of any blame, and he stoutly protests her innocence; but it is of no avail in satisfying Elvino, who straightway offers his hand to Lisa. In the last act Amina is seen stepping from the window of the mill in her sleep. She crosses a frail bridge which yields beneath her weight and threatens to precipitate her upon the wheel below; but she passes it in safety, descends to the ground, and walks into her lover's arms amid the jubilant songs of

the villagers. Elvino is convinced of her innocence, and they are wedded at once, while the discovery of Lisa's handkerchief in Rodolfo's room pronounces her the faithless one.

Such is the simple little pastoral story to which Bellini has set some of his most beautiful melodies, the most striking of which are the aria, "Sovra il sen," in the third scene of the first act, where Amina declares her happiness to Teresa; the beautiful aria for baritone in the sixth scene, "Vi ravviso," descriptive of Rodolfo's delight in revisiting the scenes of his youth; the playful duet between Amina and Elvino, "Mai piu dubbi!" in which she rebukes him for his jealousy; the humorous and very characteristic chorus of the villagers in the tenth scene, "Osservate, l' Uscio è aperto," as they tiptoe into Rodolfo's apartment; the duet, "O mio Dolor," in the next scene, in which Amina asserts her innocence; the aria for tenor in the third scene of the second act, "Tutto è sciolto," in which Elvino bemoans his sad lot; and that joyous ecstatic outburst of birdlike melody, "Ah! non giunge," which closes the opera. In fact, "Sonnambula" is replete with melodies of the purest and tenderest kind. It is exquisitely idyllic throughout, and the music is as quiet, peaceful, simple, and tender as the charming pastoral scenes it illustrates.

### *I Puritani*

"I Puritani," grand opera in two acts, text by Count Pepoli, was first produced at Paris, January 25, 1835, with the following cast:

<i>Elvira</i>	.....	Mme. GRISI.
<i>Arturo</i>	.....	Sig. RUBINI.
<i>Ricardo</i>	.....	Sig. TAMBURINI.
<i>Giorgio</i>	.....	Sig. LABLACHE.

The story of the opera is laid in England during the war between Charles II and his Parliament, and the first scene opens in Plymouth, then held by the parliamentary forces. The fortress is commanded by Lord Walton, whose daughter,

Elvira, is in love with Lord Arthur Talbot, a young cavalier in the King's service. Her hand had previously been promised to Sir Richard Forth of the parliamentary army; but to the great delight of the maiden, Sir George Walton, brother of the commander, brings her the news that her father has relented, and that Arthur will be admitted into the fortress for the celebration of the nuptials. Henrietta, widow of Charles I, is at this time a prisoner in the fortress, under sentence of death. Arthur discovers her situation and seeks to effect her escape by shrouding her in Elvira's bridal veil. On their way out he encounters his rival; but the latter, discovering that the veiled lady is not Elvira, allows them to pass. The escape is soon discovered, and Elvira, thinking her lover has abandoned her, loses her reason. Arthur is proscribed by the Parliament and sentenced to death, but Sir Richard, moved by the appeals of Sir George Walton, who hopes to restore his niece to reason, promises to use his influence with Parliament to save Arthur's life should he be captured unarmed. Arthur meanwhile manages to have an interview with Elvira; and the latter, though still suffering from her mental malady, listens joyfully to his explanation of his sudden flight. Their interview is disturbed by a party of Puritans who enter and arrest him. He is condemned to die on the spot; but before the sentence can be carried out, a messenger appears with news of the King's defeat and the pardon of Arthur. The joyful tidings restore Elvira to reason, and the lovers are united.

The libretto of "*I Puritani*" is one of the poorest ever furnished to Bellini, but the music is some of his best. The prominent numbers of the first act are the pathetic *cavatina* for Ricardo, "*Ah! per sempre io ti perdel,*" in which he mourns the loss of Elvira; a lovely *romanza* for tenor ("*A te o cara*"); a brilliant *polacca* ("*Son Vergin vezzosa*") for Elvira, and a concerted finale, brimming over with melody and closing with the stirring anathematic chorus, "*Non Cana, non Spiaggia.*" The first grand number in the second act is Elvira's mad song, "*Qui la voce,*" in which is brought out that rare gift for expressing pathos in melody for which Bellini

is so famous. The remaining numbers are Elvira's appeal to her lover ("Vien, diletto"), the duet for basses ("Suoni la tromba"), known as the "Liberty Duet," which in sonorousness, majesty, and dramatic intensity hardly has an equal in the whole range of Italian opera; a tender and plaintive *romanza* for tenor ("A una Fonte afflito e solo"); a passionate duet for Arthur and Elvira ("Star teco ognor"); and an *adagio*, sung by Arthur in the finale ("Ella è tremante").

■

## BIZET (GEORGES)

### *Carmen*

"**C**ARMEN," opera in four acts, words by Meilhac and Halévy, adapted from Prosper Mérimée's romance of "Carmen," was first produced at the Opera Comique, Paris, March 3, 1875, with Mme. Galli-Marie in the title role and Mlle. Chapuy as Michaela. The scene is laid in Seville; time, 1820. The first act opens in the public square, filled with a troop of soldiers under command of Don José, and loungers who are waiting the approach of the pretty girls who work in the cigar-factory near by, and prettiest and most heartless of them all, Carmen. Before they appear, Michaela, a village girl, enters the square, bearing a message to Don José from his mother, but not finding him departs. The cigar-girls at last pass by on their way to work, and with them Carmen, who observes Don José sitting in an indifferent manner and throws him the rose she wears in her bosom. As they disappear, Michaela returns and delivers her message. The sight of the gentle girl and his thoughts of home dispel Don José's growing passion for Carmen. He is about to throw away her rose, when a sudden disturbance is heard in the factory. It is found that Carmen has quarrelled with one of the girls and wounded her. She is arrested, and to prevent further mischief her arms are pinioned. She so bewitches the lieutenant, however, that he connives at her escape and succeeds in effecting it, while she is being led away to prison by the soldiers. In the second act Carmen has returned to her wandering gypsy life, and we find her with her companions in the cabaret of Lillas-Pastia, singing and dancing. Among the new arrivals is Escamillo, the victorious bull-

fighter of Grenada, with whom Carmen is at once fascinated. When the inn is closed, Escamillo and the soldiers depart, but Carmen waits with two of the gypsies, who are smugglers, for the arrival of Don José. They persuade her to induce him to join their band, and when the lieutenant, wild with passion for her, enters the apartment, she prevails upon him to remain in spite of the trumpet-call which summons him to duty. An officer appears and orders him out. He refuses to go, and when the officer attempts to use force Carmen summons the gypsies. He is soon overpowered, and Don José escapes to the mountains. The third act opens in the haunt of the smugglers, a wild, rocky, cavernous place. Don José and Carmen, who is growing very indifferent to him, are there. As the contrabandists finish their work and gradually leave the scene, Escamillo, who has been following Carmen, appears. His presence and his declarations as well arouse the jealousy of Don José. They rush at each other for mortal combat, but the smugglers separate them. Escamillo bides his time, invites them to the approaching bull-fight at Seville, and departs. While Don José is upbraiding Carmen, the faithful Michaela, who has been guided to the spot, begs him to accompany her, as his mother is dying. Duty prevails, and he follows her as Escamillo's taunting song is heard dying away in the distance. In the last act the drama hurries on to the tragic denouement. It is a gala-day in Seville, for Escamillo is to fight. Carmen is there in his company, though her gypsy friends have warned her Don José is searching for her. Amid great pomp Escamillo enters the arena, and Carmen is about to follow, when Don José appears and stops her. He appeals to her and tries to awaken the old love. She will not listen, and at last in a fit of wild rage hurls the ring he had given her at his feet. The shouts of the people in the arena announce another victory for Escamillo. She cries out with joy. Don José springs at her like a tiger, and stabs her just as Escamillo emerges from the contest.

"Carmen" is the largest and best-considered of all Bizet's works, and one of the best in the modern French repertoire.

The prelude is short but very brilliant. After some characteristic choruses by the street lads, soldiers, and cigar-girls, Carmen sings the Habanera ("Amor, misterioso Angelo"), a quaint melody in which the air is taken from an old Spanish song by Iradier, called "El Aveglito." A serious duet between Michaela and Don José ("Mia Madre io la rivedo") follows, which is very tender in its character. The next striking number is the dance tempo, "Presso il Bastion de Seviglia," a seguidilla, sung by Carmen while bewitching Don José. In the finale, as she escapes, the Habanera is heard again.

The second-act music is peculiarly Spanish in color, particularly that for the ballet. The opening song of the gypsies in the cabaret, to the accompaniment of the castanets ("Vezzi e anella scintillar") is bewitching in its rhythm, and is followed in the next scene by a stirring and very picturesque aria ("Toreador, attento"), in which Escamillo describes the bull-fight. A beautifully written quintet ("Abbiamo in vista"), and a strongly dramatic duet, beginning with another fascinating dance tempo ("Voglio Danzar pel tuo piacer"), and including a beautiful pathetic melody for Don José ("Il fior che avevi), close the music of the act.

The third act contains two very striking numbers, the terzetto of the card-players in the smugglers' haunt ("Mischiam! alziam!"), and Michaela's aria ("Io dico no, non son paurosa"), the most effective and beautiful number in the whole work, and the one which shows most clearly the effect of Wagner's influence upon the composer. In the finale of the act the Toreador's song is again heard as he disappears in the distance after the quarrel with Don José.

The last act is a hurly-burly of the bull-fight, the Toreador's taking march, the stormy duet between Don José and Carmen, and the tragic denouement in which the "Carmen" motive is repeated. The color of the whole work is Spanish, and the dance tempo is freely used and beautifully worked up with Bizet's ingenious and scholarly instrumentation. Except in the third act, however, the vocal parts are inferior to the orchestral treatment.

*Les Pêcheurs de Perles*

This early opera by Bizet, written to a text by Carré and Cormon, was produced for the first time at the Théâtre Lyrique, Paris, September 29, 1863. In America the opera was heard for the first time at Philadelphia, August 25, 1893. Later revivals were made by the Metropolitan Opera Company in New York in 1896—only two of the three acts were sung on that occasion—and in 1916.

The characters of the opera are as follows:

<i>Leïla, a priestess</i> . . . . .	SOPRANO
<i>Nadir, a pearl fisher</i> . . . . .	TENOR
<i>Zurga, king of the pearl fishers</i> . . . . .	BARITONE
<i>Nourabad, high priest</i> . . . . .	BASS
<i>Priests, priestesses, pearl fishers, etc.</i>	

The scene is laid in Ceylon in barbaric times.

The opening act shows an arid beach on the Cingalese coast. The pearl fishers sing a chorus ("Sur la grève en feu") and there are ceremonial dances. Zurga, one of the fishers, declares that it is time to elect a chief and the crowd answers that it chooses him to be their king. Asking the people if they will consent to swear obedience to him, they make the required promise. At this point Nadir enters. He has been a friend of Zurga in youthful days. He narrates his adventures ("Des savanes et de forêts") and is invited by Zurga and the other pearl fishers to live with them and be one of them. Nadir consents. The dances begin again, after which the fishermen disperse and Nadir and Zurga are left alone. The two men converse together of a past day when, visiting a Brahmin temple, a beautiful woman had passed through the throng of worshippers and had disappeared, leaving both friends in love with her. They had quarrelled over her and had parted, now they are reunited in friendship (Duet: "Au fond du temple"). At the conclusion of the duet Zurga perceives a boat approaching and he explains to Nadir that each year a veiled woman prays upon a rock for the success of the pearl fishers



and none may approach or address her. Leila enters followed by Nourabad, the high priest, and four other priests. Women offer flowers (Chorus: "*Sois la bienvenue*") and Zurga, advancing to Leila, asks if she will remain true to an oath to pray on the barren rock, to remain veiled and to live without friend or lover or husband. Zurga and the people promise the dire penalty of death if Leila break her vows.

At that moment the woman recognizes Nadir and Zurga perceives that she is greatly perturbed in spirit. He advises her renunciation of her service and departure from the island if she is afraid, and while there is yet time. Leila decides to remain. Nadir, hearing her voice, makes a movement to dart forward, but restrains himself. The chorus sing a hymn to Brahma ("*Brahma, divin Brahma*") after which, at an order from Zurga, Leila and the priests climb the path leading to the ruins of the temple, into which she is led. Zurga takes the hand of Nadir and departs with the other fishermen. Nadir is left alone. He knows now that Leila and the woman whom he and Zurga had seen in the Brahmin temple are the same. Nadir sings of his entrancing memory ("*Je crois entendre encore*") and overcome by slumber stretches himself on a mat and falls asleep. Meanwhile Leila, guided by Nourabad, appears on the rock and the priests light a sacrificial fire. The girl sings, first an invocation to Brahma and then to the spirits of the air, the water, the rocks. Nadir, awakening, hears this voice and slipping to the foot of the rock, approaches Leila, who raises her veil for a moment and is recognized by him. The priests and people from without chant encouragement to Leila to proceed with her invocations.

The second act is played in the ruins of an Indian temple. It is a starry night and the rays of the moon light up the terrace of the temple, which overlooks the sea. Voices are heard from the distance, and Nourabad approaches Leila and tells her that the boats of the fishermen having safely reached the shore, her task is done and that she may sleep. He assures her that safety is absolute — that on the one side

the rock is inaccessible from the sea and that on the other the priests watch with weapons in their hands. Leila tells Nourabad that she had remained true to a previous oath which she had made, to rescue a fugitive who, when she was a child, had implored her to save him from a pursuing mob and who, his rescue having been accomplished, gave her a chain in memory of him.

Nourabad goes out with the other priests and Leila is left alone. She looks toward the terrace and rejoices that Nadir, whom she loves, is near her (*"Comme autrefois dans la nuit sombre"*). Soon the voice of Nadir is heard singing in the distance (*"De mon amie, fleur endormie"*); he appears on the terrace and goes down into the ruins to meet Leila. There follows a lengthy love-scene. Eventually Leila is reminded that the time has passed quickly and that the discovery of the violation of her oath will mean death for both. A storm rumbles in the distance and as it breaks Nourabad enters. He sees Nadir and runs for the guards. The high priest points out the guilty ones and the crowd threatens them with death. Zurga appears and declares that it is for him to decide their fate, reminding the pearl fishers that they have promised obedience. He grants the two lovers their liberty, which is sanctioned by the crowd. As Leila is about to go, Nourabad lifts her veil and Zurga perceives for the first time that the woman of the Brahmin temple stands before him. Filled suddenly with hate and fury he commands both culprits to be dragged to their fate.

The third act opens with an orchestral introduction. The scene is an Indian tent closed by a curtain. Zurga is revealed. In a soliloquy he expresses his remorse that he had condemned to death the friend of his youth. Exhausted he falls at the entrance to the tent. Leila appears. Two fishermen, who have conducted her to Zurga's tent, are ordered to retire. Leila throwing herself at the man's feet, entreats for mercy for Nadir (*"Je frémis, je chancelle"*). She explains that chance only had guided Nadir to her temple and that she alone is guilty. Zurga's hate revives when, on demanding whether Leila loves his friend, she

hesitates to answer him. Nourabad enters and announces that the hour for punishment has come and that the fishermen are noisily awaiting the arrival of the victims. Leila gives a necklace to a young fisherman who is standing near her and asks him to take it to her mother when she is dead. Leila is taken away, but Zurga, tearing the necklace away from the fisherman, quickly goes out.

The scene changes to a wild place with a pyre in the center. A wild orchestral introduction opens the scene. The people sing as they await the condemned pair (Chorus: *Dès que le soleil*”) and Nourabad enters with the priests and with Leila and Nadir behind them. A funeral march is played as the procession passes. A red light is seen in the distance and Zurga, with a torch in his hand, appears just as Leila is about to be made to step upon the pyre. He tells the people that the light which has been seen is not the sun, but a fire from Heaven which has fallen upon their homes. All rush out with the exception of Nourabad, who hides himself to hear what Zurga is about to say to Nadir and Leila. Zurga tells them that the fire is of his making. He strikes the chains off Leila and reminds her that as once she had saved him, so now he saves her in his turn. Nourabad rushes off to warn his people. Zurga urges Nadir and Leila to escape while there is yet time. As they go out, Nourabad hastens in with the priests and the people and points out Zurga as the traitor who has permitted the condemned couple to escape and who has brought desolation on their homes. They force Zurga to ascend the pyre, which begins to burn. As the man falls into the flames the people pray to Brahma.

The characteristics of “Carmen” will be vainly sought in “Les Pêcheurs de Perles.” The work is reminiscent of Italian models and not a few of the passages for Leila contain the brilliant bravura which was admired by opera-goers in Verdi’s and Bellini’s time. There is also but little of the oriental color which might have been expected in an opera whose scenes are set in the Far East.

## BOITO (ARRIGO)

### *Mephistopheles*

"MEPHISTOPHELES," grand opera in a prologue, four acts, and epilogue, words by the composer, was first performed at La Scala, Milan, March 5, 1868. The "Prologue in the Heavens" contains five numbers, a prelude, and chorus of the mystic choir; instrumental scherzo, preluding the appearance of Mephistopheles; dramatic interlude, in which he engages to entrap Faust; a vocal scherzo by the chorus of cherubim; and the Final Psalmody by the penitents on earth and chorus of spirits. The prologue corresponds to Goethe's prologue in the heavens, the heavenly choirs being heard in the background of clouds, accompanied by weird trumpet-peals and flourishes in the orchestra, and closes with a finale of great power.

The first act opens in the city of Frankfort, amid the noise of the crowd and the clanging of holiday bells. Groups of students, burghers, huntsmen, and peasants sing snatches of chorus. A cavalcade escorting the Elector passes. Faust and Wagner enter, and retire as the peasants begin to sing and dance a merry waltz rhythm ("Juhé! Juhé!"). As it dies away they reappear, Faust being continually followed by a gray friar (Mephistopheles in disguise), whose identity is disclosed by a motive from the prologue. Faust shudders at his presence, but Wagner laughs away his fears, and the scene then suddenly changes to Faust's laboratory, whither he has been followed by the gray friar, who conceals himself in an alcove. Faust sings an aria ("Dai Campi, dai Prati"), and then, placing the Bible on a lectern, begins to read. The sight of the book brings Mephistopheles out with a shriek. When

questioned by Faust, he reveals his true self in a massive and sonorous aria ("Son lo Spirito"). He throws off his disguise, and appears in the garb of a knight, offering to serve Faust on earth if he will serve the powers of darkness in hell. The compact is made, as in the first act of Gounod's "Faust," and the curtain falls as Faust is about to be whisked away in Mephistopheles's cloak.

The second act opens in the garden, with Faust (under the name of Henry), Marguerite, Mephistopheles, and Martha, Marguerite's mother, strolling in couples. The music, which is of a very sensuous character, is descriptive of the love-making between Faust and Marguerite, and the sarcastic passion of Mephistopheles for Martha. It is mostly in duet form, and closes with an allegretto quartet ("Addio, fuggo"), which is very characteristic. The scene then suddenly changes to the celebration of the Witches' Sabbath on the summits of the Brocken, where, amid wild witch choruses, mighty dissonances, and weird incantation music, Faust is shown a vision of the sorrow of Marguerite. It would be impossible to select special numbers from this closely interwoven music, excepting perhaps the song ("Ecco il Mondo") which Mephistopheles sings when the witches, after their incantation, present him with a globe of glass which he likens to the earth.

The third act opens in a prison, where Marguerite is awaiting the penalty for murdering her babe. The action is very similar to that of the last act of Gounod's "Faust." Her opening aria ("La' altra Notte a Fondo al Maro") is full of sad longings for the child and insane moanings for mercy. Faust appeals to her to fly with him, and they join in a duet of extraordinary, sensuous beauty blended with pathos ("Lontano, lontano!"). Mephistopheles urges Faust away as the day dawns, and as Marguerite falls and dies, the angelic chorus resounding in the orchestra announces her salvation.

In the fourth act a most abrupt change is made, both in a dramatic and musical sense. The scene changes to the "Night of the Classical Sabbath" on the banks of the Peneus, amid temples, statues, flowers, and all the loveliness of nature in Greece. The music also changes into the pure, sensuous Italian

style. Faust, still with Mephistopheles, pays court to Helen of Troy, who is accompanied by Pantalis. The opening duet for the latter "*La Luna immobile*") is one of exceeding grace and loveliness. With the exception of a powerfully dramatic scena, in which Helen describes the horrors of the destruction of Troy, the music is devoted to the love-making between Helen and Faust, and bears no relation in form to the rest of the music of the work, being essentially Italian in its smooth, flowing, melodious character.

At the close of the classical Sabbath another abrupt change is made, to the death-scene of Faust, contained in an epilogue. It opens in his laboratory, where he is reflecting upon the events of his unsatisfactory life, and contemplating a happier existence in heaven. Mephistopheles is still by his side as the tempter, offers him his cloak, and urges him to fly again. The heavenly trumpets which rang through the prologue are again heard, and the celestial choirs are singing. Enraged, Mephistopheles summons the sirens, who lure Faust with all their charms. Faust seizes the Sacred Volume, and declares that he relies upon its word for salvation. He prays for help against the demon. His prayer is answered; and as he dies a shower of roses falls upon his body. The tempter disappears, and the finale of the prologue, repeated, announces Faust has died in salvation.

The opera as a whole is episodical in its dramatic construction, and the music is a mixture of two styles, — the Wagnerian and the conventional Italian; but its orchestration is bold and independent in character, and the voice-parts are very striking in their adaptation to the dramatic requirements.

# BORODIN(ALEXANDER PORPHYRIEVICH)

## *Prince Igor*

**B**ORODIN (born 1834 at Leningrad; died there, 1887) was not only one of the most remarkable representatives of the Russian school of the nineteenth century, but he was a chemist of international reputation. Educated at the Academy of Medicine and Surgery in the Russian capital, he had been intended for a medical career, but his sensitiveness to suffering in others caused him to give up that career and devote himself to chemistry, in which as a student he had won brilliant distinction. His musical talent was phenomenal and Borodin was encouraged in the development of it by Balakirew, Rimsky-Korsakow and others who were ardent nationalists.

The first conception of an opera on the Polovetsi, the people of Central Asia who play an important part in the unfolding of the opera "Prince Igor," was given to Borodin in 1869 by the Russian music critic Stassow. The work was not completed when, in 1887, Borodin died suddenly at a fancy-dress ball which he was giving at his house in St. Petersburg (Leningrad), and the opera was finished by his friends Rimsky-Korsakow and Glazounow. The first production of "Prince Igor" took place at Leningrad, November 4, 1890. In America it was given for the first time at the Metropolitan Opera House, New York, December 30, 1915. The following are the characters of the opera:

<i>Prince Igor Sviatoslavitch</i>	BARITONE
<i>Vladimir Igorevitch, Prince Igor's son</i>	TENOR
<i>Vladimir Jaroslavitch, Prince Galitzsky</i>	BASS
<i>Skoula</i>	{ BASS
<i>Eroshka</i>	
<i>gamblers</i>	TENOR
<i>Kontchak</i>	{ BASS
<i>Gzak</i>	
<i>Khans of the Polovetsi</i>	
<i>Ovlour, a Polovetsian, converted to Christianity</i>	TENOR
<i>Yaroslava, Igor's second wife</i>	SOPRANO
<i>Kontchakovna, daughter of Khan Kontchak</i>	ALTO

Prologue. The scene is a square in Poutivle. Prince Igor, who is heading an expedition against the Polovetsi, a nomadic tribe, comes out of the cathedral accompanied by princes and boyards in a solemn procession (Chorus: To the sun in his glory, all hail!). As Igor is addressing the people it grows dark. The sun is eclipsed and this phenomenon is regarded with dismay and terror by the multitude. The people vainly urge Igor to refrain from departure, while Yaroslavna, his wife, adds her entreaties to theirs. The eclipse passes and daylight returns. The two mercenaries Skoula and Eroshka secretly desert with the intention of joining Prince Galitzsky's retinue. The latter encourages Prince Igor to continue on his expedition and Igor entrusts his wife to Galitzsky's care. The women depart and Igor and his troops are blessed by an old priest as they mount their horses and ride away.

The first act takes place in the courtyard of Prince Galitzsky's mansion. There is much noise and bustle and Skoula, who asks the meaning of this, is informed that a young girl has been abducted and, having thrown herself at Galitzsky's feet, begging for protection and for release, has been refused both. Eroshka imitates in mocking tones the girl's plea. Prince Galitzsky enters and tells the people that he would be a more benign ruler than their prince, Igor, and that if he were chosen in the latter's stead there would be feasting and glad times for all. The greater number of the assembled people acclaim him, but a minority ask concerning the Princess Yaroslavna, Igor's wife. Galitzsky explains that the latter—who is his sister—is given up to religion and that he would urge her to retire to a convent, where she could pray for his soul. A number of maidens enter and plead with the Prince for the release of the girl, their companion, who had been captured. Galitzsky rebuffs them and declares his intention of keeping the girl. He drives out the frightened maidens. Eroshka and Skoula express concern as to what may happen to them if their presence with Galitzsky is discovered by Princess Yaroslavna. Galitzsky's servants roll in a barrel of wine and the two men sing a song in honor



of the Prince and urge the people to throw over their allegiance to Igor and accept Galitzsky as their new ruler. All acclaim Galitzsky. As the crowd moves off, Skoula and Eroshka remain behind sitting tipsily on the empty wine barrel.

Scene II is in the chamber of Princess Yaroslavna. The Princess sings mournfully of the absence of her husband. An old nurse enters to announce some maidens who crave an audience with her mistress. The girls come in and lay before the Princess their complaint against Prince Galitzsky as the abductor of their companion. All Poutivle, they say, trembles under his oppression. As they finish their tale Galitzsky enters. The girls are terrified and the Prince orders them to leave. The Princess charges him with the crime of which the maidens have accused him and Galitzsky cynically defies her. Yaroslavna declares that her husband Igor shall be made acquainted with her brother's treachery. The Prince pretends that he has only been joking and Yaroslavna orders him at once to release the girl. As he leaves, a delegation of nobles enters and pays homage to their Princess. They inform Yaroslavna that evil has fallen upon the land; that the hostile forces of the Polovetsian Khan Gzak have crossed the Russian frontier and even now are before the city gates. Igor, they tell her, is wounded and a captive. The sound of the tocsin is heard. The boyards declare that they will defend the city and as most of them go out, a few remain as the personal guards of the Princess.

The second act is laid in the camp of the Polovetsi. It is evening and Polovetsian maidens are grouped around their mistress, Kontchakovna, daughter of the Khan Kontchak. Kontchakovna sings a cavatina "Now the daylight dies"; she enters her tent. Some Russian prisoners attended by the Polovetsian patrol pass by. Night has drawn on. Vladimir, who has been taken prisoner, together with his father, Prince Igor, by the Polovetsian, has fallen in love with Kontchakovna and the latter returns his passion. He enters and sings of his longing. Kontchakovna emerges from her tent and both declare their love. Their meeting is

interrupted by the sound of Igor's approach. The latter has been unable to sleep and is beset by grief and worry. He mourns over his defeated country. Ovlour, who has been on guard, offers to assist Igor to escape, but the prisoner spurns this proposal as dishonorable. As Ovlour sadly departs, the Khan Kontchak enters and gives Igor every token of his admiration and regard, urging him to consider himself rather as a guest than as a prisoner of war. He offers the Prince freedom if he will promise not to make war upon him again, but Igor refuses to accept his liberty at that price. The Khan seeks to distract his captive's gloomy thoughts and calls for dancing and music. The Polovetsian girls and men dance before Igor and Khan Kontchak. The latter offers the Prince any one of the slaves that he may desire.

The third act opens in the Polovetsian camp. Trumpets are heard behind the scenes and the army of the victorious Khan Gzak approaches, bearing with it many Russian prisoners and much loot. At the end of the procession Khan Gzak appears on horseback and he is welcomed by Khan Kontchak. Prince Igor and his son Vladimir stand at the rear watching and listening. They hear of the sacking of their city and the massacre of its inhabitants. The Polovetsian soldiers begin to celebrate their victories with dancing and drinking. One by one they fall into a drunken slumber. Twilight draws on. Ovlour approaches Igor's tent furtively. Once more he urges the Prince to make his escape while the guards are drunk and all are sleeping. Vladimir urges his father to do this and Igor finally agrees in order that he may go to the rescue of his people. At this juncture Kontchakovna comes in. She has overheard the proposal which will separate her from her lover forever. There is a stormy scene, in which the girl vainly endeavors to induce Vladimir to throw in his lot with her and with her people. Igor points out his duty to his son and the latter is eager to accept it. Kontchakovna then gives the alarm, but too late to prevent the escape of Igor. The Polovetsian soldiers rush in and seize Vladimir, who would be killed if Kontchakovna had not protected him. The assembled Khans

would take his life, but Khan Kontchak decides to chain him to the Polovetsi by giving him Kontchakovna as his wife.

The fourth act is set on the city walls and the public square of Poutivle. Day is breaking and Yaroslavna is seen standing on the terrace of the wall. She voices her grief. A crowd of villagers appears singing of the terrors of Khan Gzak. They pass out and Yaroslavna sees two horsemen approaching the city walls. One of these appears to be a Russian prince, the other a Polovetsian warrior. To her infinite joy Yaroslavna perceives that it is her husband, Igor, who is drawing nigh. The other is Ovlour. There is an affecting meeting and the husband and wife enter the citadel together. Meanwhile, the two treacherous mercenaries, Skoula and Eroshka have perceived with consternation the arrival of Igor. They are both half-tipsy, but they seize the alarm bell and ring vigorously. The townspeople rush in and chide the two men as drunken swine. Skoula and Eroshka explain that they are celebrating the arrival of their Prince—not, they say, the traitor Galitzsky, but their lawful ruler Igor. All rejoice at the news. Igor and Yaroslavna emerge from the Kremlin and there is general jubilation.

“Prince Igor” is typically a national opera—too pronouncedly national, perhaps, to win the favor of opera-goers who put their trust in Gounod, or Verdi or others of their kind. Yet the barbaric power of Borodin’s work, the exotic beauty of its melody, the color and effectiveness of the orchestration—which, it should be said, was Rimsky-Korsakow’s—have won success for the opera in other countries than Russia, where its qualities would best be understood. The Polovetsian dances of the second act are frequently heard in concert-rooms.

F. B.

## BRETON (TOMAS)

### *La Dolores*

THE fame of Tomas Breton (1850-1923), one of the most eminent Spanish composers, rests principally upon his lyric dramas, the only one of which known in this country is "La Dolores," first produced in Madrid in 1895, and in this country in 1909.

The libretto was written by the composer himself, and the opera is divided into three acts, the scene being laid in Aragon, and the time the present. Its atmosphere is Spanish throughout, as will be seen by the story and the *dramatis personæ*, which include Dolores, the heroine; Gaspara, an innkeeper; Lazaro, her son; Celemino, the tenor; Melchior, a barber; Patrizio, baritone; Rojas, a sergent; and the muleteer, a second tenor.

The first act opens in the market-place of Calatayud where Patrizio and Celemino are seated at a table before Gaspara's inn, discoursing of Dolores, whom Patrizio wishes to marry. A troop of soldiers enter, headed by Rojas, who is also in love with Dolores, but the latter as she brings wine flouts them both. Meanwhile, Lazaro, who is being educated for the church, and who is secretly in love with Dolores, comes with a message to her from his mother. Next enters Melchior, the barber, who has seduced Dolores and is about to marry another. She pleads with him to restore her honor, only to be insulted by him.

The second act opens in the courtyard of the inn, with a song by Lazaro, describing his hopeless passion for Dolores. Patrizio, Rojas, and Celemino next come upon the scene. Patrizio is drunk and quarrelsome, and Rojas boastful about

is exploits in the bull ring. Melchior appears and boasts his love for Dolores. After these have departed, Lazaro enters and declares his passion to Dolores. The people gather for the bull fight, Celemino among them, who jeers at Lazaro, receiving a blow in return. The story of the fight is then told, how Rojas was getting the worst of the encounter, when Lazaro sprang into the arena and killed the bull -- an exploit which secures him Dolores' promise of love.

The third act is laid in a room in the inn. Lazaro is chanting the litany, after which Dolores tells him he must not come to her room that evening. Celemino informs Lazaro of Melchior's boast about Dolores, to which, however, he pays no heed. Afraid of Melchior's designs, Dolores asks Patrizio and Rojas to come to her room, after she has told Lazaro's mother of her love for him. Melchior at last enters her apartment and insults her. The furious Lazaro bursts in and attacks Melchior, and in the struggle both fall through the window. Lazaro returns with the intention of killing Dolores also, but has hardly locked the door when Celemino, Patrizio, and Rojas demand admission. Dolores refuses to unlock the door, but they break the door and inquire what has happened. Dolores replies that Melchior insulted her and she has killed him. Lazaro exclaims that Dolores is an impure woman and made so by Melchior, and that he himself has killed him.

It will be seen that the action is melodramatic and the atmosphere Spanish throughout. The music is spirited, dramatic, and full of local color. The prominent numbers are the muleteer's song, the soldier's song by Sergeant Rojas, the chorus of Rondalla, and the Jota, a national dance of Aragon, with couplets, in the first act; the madrigal by Lazaro, and the Toreador song by Rojas, and the bull fight description in the second act, which is suggestive of the similar scene in "Carmen," though it does not imitate Bizet's music; and the impressive litany and descriptive accompaniment of the tragic finale, in the third act.

## CADMAN (CHARLES WAKEFIELD)

### *The Robin Woman (Shanewis)*

**T**HE Robin Woman," better known by its subtitle, "Shanewis," was written to a text by Nelle Richmond Eberhart. The first production was given by the Metropolitan Opera Company, New York, March 23, 1918. As the opera is short, Henry F. Gilbert's ballet "Dance in the Place Congo" was included in the program.

The characters of "The Robin Woman" are as follows:

<i>Mrs. J. Asher Everton, a prominent Californian club woman</i>	CONTRALTO
<i>Amy Everton, her daughter</i>	SOPRANO
<i>Shanewis, an educated Indian singer, Mrs. Everton's protégée</i>	MEZZO-SOPRANO
<i>Lionel Rhodes, a wealthy young architect, Amy's fiancé</i>	TENOR
<i>Philip Harjo, a young Indian, foster brother of Shanewis</i>	BARITONE

*Californian society people: Oklahoma Indians, half-breeds and whites. The opera is divided into two parts: Part I, Southern California. Part II, An Oklahoma Indian Reservation.*

Following an orchestral prelude, the first part of "The Robin Woman" opens in the house of Mrs. Everton, in California. The scene is a music room. A group of young people discuss the expected appearance of Shanewis, a young Indian singer. Mrs. Everton enters and explains that Shanewis, her protégée, is "no alien nightingale fostered by tender, scaborn zephyrs." When she departs, Amy and Lionel come into the room and continue the discussion of the Indian girl. Amy has been abroad for a considerable time and during her absence her mother had found Shanewis on an Indian reservation in Oklahoma and had sent her to New York for musical training.

Mrs. Everton re-enters the room, followed by Shanewis, who is introduced by her patroness to the company. Lionel is apparently fascinated by the maiden. The latter now sings the Song of the Robin Woman ("Oh, ye birds of spring"). The guests applaud enthusiastically and Shanewis sings again—now an Ojibway canoe song. At the conclusion of the song Amy gives generous praise to its interpreter. When Mrs. Everton and the guests leave the room, Lionel remains behind and detains Shanewis. He makes love to the Indian girl, who does not know that he is already affianced to the daughter of her patroness. Shanewis is stirred by the young man (Duet: "Love stole out of the sea at starbreak"), but she yields to his wooing conditionally—he must go to her home on the Oklahoma reservation to find out whether her family will make objection to their union.

Amy returns and Shanewis and Lionel move apart guiltily. Shanewis goes out to dance and the young man and his fiancée are left alone. Amy notices Lionel's coldness ("Sometimes I wake from sleep") and he tells her that "Love is not a fleeting passion, Love is true as angels are." Shanewis re-enters and Amy, who has seen the look which passes between her and Lionel, clasps her hands despairingly. The clock strikes twelve and the guests make their adieux to Mrs. Everton. Some of the young girls mischievously suggest to Amy that she should look well to her lover, who, they say, has been flirting with Shanewis.

Part II is preceded by an orchestral Intermezzo. The scene is the camp of Oklahoma Indians who are holding a powwow. Shanewis, attired in Indian costume, and Lionel are standing watching the scene with interest. The songs of the Indians mingle with the cries of the ice-cream vendors and the sellers of toy balloons. The ceremonies have drawn to a close as Shanewis asks her lover what he thinks of her people. Lionel tells her of his delight in them. Gradually the spectators leave and four old Indians appear and sing an Osage Indian ceremonial song ("Tsigo hetho").

Philip Harjo, an Indian, the foster brother of Shanewis,

who has long had a secret passion for her, now comes forward and informs the girl that he does not approve her choice of an alien lover, but, since it must be, wishes her well. Harjo then presents Shanewis with a bow and arrow, telling her that the arrow is poisoned, and that it had once been thrust into the heart of a pale-face who had betrayed an Indian girl. Mrs. Everton and Amy enter and the Indians withdraw with the exception of Harjo, who hides behind a tree. Mrs. Everton declares that she has come to save Lionel. "Is this" she asks, looking around at the Indian encampment, "the life to which you are accustomed?" Lionel throws his arm around Shanewis. Then for the first time the Indian girl learns that her lover has been affianced to another. She moves away from Lionel and reminds him happiness is not built on broken vows. Shanewis has been holding the bow and arrow, but now she throws it from her, saying that her ancestress would have sent the poisoned arrow into his faithless heart. She pours her contempt upon the undoing of her race by Lionel's white countrymen. The girl seizes the man by the hand and drags him to Mrs. Everton and Amy, thus surrendering him to those to whom he rightfully belonged.

Shanewis is slowly walking away into the forest, there to commune with her own soul, when Lionel runs after her and clasps her in his arms. The girl struggles free and her lover, realizing that she is inexorable in her renunciation, returns dejectedly to Amy. Philip Harjo, who had been watching the scene from behind a tree, now picks up the bow and aiming steadily at Lionel, sends the arrow through his heart. As her lover falls, Shanewis runs back and, holding him in her arms, says triumphantly: "'Tis well, in death thou art mine!"

In "The Robin Woman" Cadman has combined the two features of his work that have brought him success—the melodic gift that has endowed his songs with effectiveness and charm and the enthusiasm for Indian things which has given a certain exotic interest to a large proportion of his works. A number of the melodies in "The Robin Woman" are founded on Indian tunes.

F. B.



## CATALANI (ALFREDO)

### *Loreley*

**"LORELEY,"** opera in three acts, written to a text by Carlo d'Ormeville and A. Zanardini, was produced for the first time at Turin, 1890.

The following are the characters of the opera:

<i>Rudolfo, Margrave of Biberich</i> . . . . .	BASS
<i>Anna di Rehberg, his niece</i> . . . . .	SOPRANO
<i>Walter, Lord of Oberwesel</i> . . . . .	TENOR
<i>Loreley, an orphan</i> . . . . .	SOPRANO
<i>Herrmann, a bard</i> . . . . .	BARITONE
<i>Knights, Pages, Bards, Archers, Fishermen, Peasants, Nymphs, Spirits.</i>	

The scene is the Rhine banks; the year about 1300.

The first act, laid on the rocky banks of the Rhine, opens with a chorus of fishermen, peasants and archers in which the marriage of Anna, niece of the Margrave of Biberich, and Walter, Lord of Oberwesel, is discussed. Some of the old women declare that the union will not be a happy one; that some ominous fatality is impending. Herrmann, the bard, disperses the crowd and perceiving Walter approach with dejected mien, asks him why he should be so depressed upon the eve of his marriage. The prospective bridegroom explains that he will marry Anna because he has pledged his word, but that he is deeply in love with Loreley, a poor and innocent orphan girl, who returns his love ("Candidae bella gentil donzella"). The bard advises his friend to conquer his passion and be faithful to the woman to whom he has given his troth.

At this juncture, Loreley appears. She sees Walter's

agitation and wrings from him the confession that he is pledged to marry Anna and that the day of the wedding is close at hand (Duet: "*Da ché tutta mi son data*"). The girl, realizing that her lover is about to forsake her, clings desperately to him, implores him to take pity on her; but Walter is inflexible. He throws Loreley from him. Further excitement is added to the scene by the appearance of Herrmann.

A storm suddenly arises. Amid the flashing of lightning, clouds roll over the scene. When they disperse, there is revealed a rocky inlet formed by the waters of the Rhine and in the distance the shores of Oberwesel. Rhine nymphs and Spirits of the Air are heard singing. Loreley, sitting on a rock, broods over her betrayal by Walter and ponders revenge. She appeals to the nymphs to help her in accomplishing this ("*Dove son? d'onde vengo?*"). The Rhine Nymphs and the Spirits of the Air promise to aid her if she swears to wed the Rhine. Loreley solemnly makes this promise and throws herself into the river. Immediately she reappears, transcendently beautiful, clad in a garment of flaming red, with her hair flowing about her shoulders and with a golden comb in her hand. The Rhine Nymphs and the Spirits of the Air bow before her as if she were a queen.

The second act shows the Margrave's castle, with a small gothic chapel. The Rhine flows in the background with Loreley's rock jutting out into it. Anna, surrounded by her maidens and vassals, is preparing for her wedding. She sings of her love for Walter ("*Amor celeste*") and, after having distributed alms to the old people who have come to witness her happiness, Anna enters the church to ask the blessing of God ("*Ave, del mar o stella*").

Following an extended duet between Anna and the bard, Herrmann, the vassals of Walter and the Margrave of Biberich appear and a jubilant chorus is sung in honor of the festal occasion. A choral dance succeeds this and is interrupted by the fanfares of trumpets which announce the arrival of the nuptial cortège. Walter appears and advances

to the gate of the castle, where he is met by the bride and her attendants. The procession, headed by priests and acolytes, is proceeding to the chapel when suddenly Walter espies Loreley in her flame-colored raiment, sitting on the rocky ledge overlooking the Rhine. The man stands as if transfixed; the procession halts, the crowd gazes at the apparition half stupefied and half terror-stricken.

Loreley calls to Walter to come to her. The latter walks slowly toward the figure, which has advanced to meet him. Loreley leads Walter, who appears to be in a trance, to the shore of the river. On reaching the water she plunges in. The people, observing Walter's fascinated attitude and his desertion of his bride, bestow maledictions upon him.

The third act has for its scene the shore of the Rhine at Oberwesel. Loreley's rock stands at the right and there is a bridge across the river at the left. The act opens with a chorus of foresters and fishermen, in which the sad fate of Anna, who has died of grief and shame, is bewailed. Presently the funeral procession is signaled and the bier upon which Anna's body rests comes into view, with her father, the Margrave, and the bard Herrmann, walking beside it. Walter, whose expression and actions suggest that his mind has become disordered, runs on to the scene. Not having learned of the tragedy which has befallen his bride, he points to the funeral cortège and asks one of the foresters who has died. On hearing that the body of Anna is being borne to its grave, Walter, crying aloud the name of his betrothed, makes a desperate movement in the direction of the dead woman, but is stopped by the Margrave, who curses him as a traitor. The funeral procession moves off, leaving Walter standing stupefied with remorse and grief. Night falls. The man awakes to the situation and gives vent to his emotion ("Ove son? Che fa?"). The moon comes out, its light falling upon a cross situated at the bridge-head. Walter believes that he sees a specter and now determines to put an end to his life. He goes in the direction of the river.

As the man reaches the water, nymphs appear and dance.

In the course of this dance, Loreley appears, her golden comb in her hand, and she seats herself upon her rock. She calls to Walter to come to her, and the latter falls once more under her spell ("Infranto ogni altro vincolo"). Loreley descends slowly from her rock and approaches Walter, whose passion, as that of his companion, grows wilder and wilder. Finally Loreley throws herself into the man's arms, but the nymphs and spirits are heard reminding Walter's lover that she is no longer a mortal, but a nymph wedded to the Rhine. Loreley returns to her rock and from its summit calls a farewell to Walter. Realizing that all is hopeless and that life holds nothing more for him, he throws himself into the stream.

Catalani's "Loreley" belongs to the older order of dramatic music. An Italian, and therefore a melodist, the composer provided his score with much tune of a rather plaintive character but written with excellent understanding of what is vocally effective. Among the more noteworthy features of the opera may be mentioned the delicate prelude, which uses material drawn from the scene in which Loreley makes her appeal to the nymphs and her vow to wed the Rhine; the duet between Walter and Loreley in the same act; Anna's air "Amor celeste" in the second act and the wedding march and finale of that section of the opera. The third act is, perhaps, musically in advance of the preceding acts and although the ballet music no longer forms a part of the concert repertory, its pretty melodies are pleasing to the ear.

F. B.

## CHARPENTIER (GUSTAVE)

### *Louise*

CHARPENTIER'S "Louise," an opera in four acts, libretto by the composer, was first produced in Paris, February 2, 1900, and in this country in 1909. The story is a simple one. Its background is the life of the gay city of Paris, and in detail the stirring scenes of Montmartre, the home of the composer, which he has portrayed most realistically in others of his works. It is first and last a story of Paris life, like Puccini's "La Bohème," and deals with the same fascinating material. Naturally such a work met with its most enthusiastic greeting at the hands of Parisians to whom every scene was familiar, but notwithstanding its lack of scope and its local color it has commended itself elsewhere by reason of its human quality and effective musical treatment, and especially its orchestral expression. The plot is very simple and turns upon the breaking of home ties in a tragic way by Louise, with the accompaniments of the Paris street life and the revels of Montmartre. Its principal characters also are few, including only Louise, her father and mother, her Bohemian poet lover Julien, an errand girl, and the King of the Fools in the revels, with peddlers, working people, grisettes, and Bohemians filling in the background.

In the first act, which transpires in the garret home of Louise, it is disclosed that Louise is in love with Julien, the Bohemian poet, whose manner of life does not commend itself to her parents. He has written to them, but his letter has not been acknowledged. Louise informs her lover of this and advises him to write a second letter, promising to run away with him if it is rejected. The second letter comes. The

father is somewhat more lenient, but the mother grows more bitter.

In the second act Julien among his boon companions in Montmartre meets Louise and inquires the fate of his second letter. She informs him it is unfavorable. He reminds her of her promise and begs her to fly with him, but she refuses, fearful of the effect it might have upon her father. The next scene shows Louise at work with other girls in a sewing room. In the courtyard below Julien and his comrades serenade her. The girls at first are delighted with the serenade, but at last, getting tired of it, they abuse him. Louise, overcome by her emotions, pleads illness, leaves the shop, and her companions see her going away with her lover.

The third act finds Louise and Julien living together at Montmartre. Their friends come to their cottage to crown her as the Muse of Montmartre and decorate the house. She receives a black and silver shawl, the symbol of her office, and the revel begins with gay songs and dances. In the midst of the ceremonies Louise's mother appears, and when alone with her and Julien, informs her that her father is dying, and that Louise's return may save him. She promises Julien that no restraint shall be placed upon her and at last he consents to her departure.

In the last act Louise is at home. Her father upbraids her for her unfilial conduct and begs her to love him as she used to do. But Louise grows bitter and complains that having been promised her liberty she is kept a prisoner. The parents plead with her, but to no purpose, and at last she calls for Julien to come to her, saying all she wants is Julien and Paris. The father in a rage opens the door and bids her begone. She rushes out with a wild cry. The father goes to the window and implores her to return, but it is too late. Shaking his fist at the city, he exclaims, "Oh! Paris," and the curtain falls upon the homely tragedy.

The music of this extraordinary lyric picture of Paris life is realistic in the highest degree, wonderfully expressive of traits of character and Parisian street life, poetic in its feeling, and effective in dramatic skill and rich orchestration.

Its striking numbers are Julien's love song in the first act; his serenade in the second act; the duet of Julien and Louise, "Paris, City of Strength," the farandole, address of the King of Fools, and the ragman's sombre song in the third act; the father's lullaby and the duet between him and his daughter and the succeeding climax in the fourth act, as well as the workroom chorus, the chorus of the Bohemians, and the street cries which help fill in the musical picture.

## DEBUSSY (CLAUDE ACHILLE)

### *Pelléas et Mélisande*

THE "opera" "Pelléas et Mélisande" is not an opera in the conventional sense. It is usually classified as a "lyrical drama," but if by this term it is implied that it contains lyrics, the classification is not accurate. Perhaps it would be correct to call it an impressionist tone-picture. It is based upon the drama of the same name, written by Maurice Maeterlinck in 1892 and first performed in Paris in 1893. Mrs. Patrick Campbell familiarized American audiences with the play in 1902.

The musical setting of the drama was first given in Paris, April 30, 1902, with Mary Garden and M. Jean Pèrier in the title roles. It was heard in Brussels and Frankfort in 1907 and in this country in 1909. The score, sometimes called a "revolutionary score," is arranged in five acts and twelve scenes. The libretto was adapted by Debussy himself, and owing to numerous excisions provoked a bitter quarrel between the dramatist and composer.

The first act opens in a forest. Golaud, the hunter, has been led astray by his dogs and while trying to find his way meets Mélisande weeping by a spring. She also has been lost, but refuses to reveal her identity to Golaud. She is weeping because she has lost her crown in the water. He offers to recover it, but she says she will have no more of it. He at last prevails upon her to leave the forest with him. The next scene reveals the castle where Golaud, his mother Geneviève, his son Yniold, child of his first wife, his half-brother Pelléas, and his old father Arkël, King of Allemande, reside. Geneviève is reading a letter sent to Pelléas by Golaud in which he announces his marriage to Mélisande and



asks her to intercede with Arkël to receive her as his daughter. The intercession is favorable. The next scene shows Mélisande and Geneviève walking in the gardens, joined by Pelléas. The interview shows that Pelléas is in love with Mélisande.

The second act discloses Pelléas and Mélisande sitting by a fountain in the park. Mélisande is playing with the wedding ring and at last tosses it up and it falls into the water. Pelléas advises her to tell the truth if Golaud questions her about it. In the next scene Golaud has been injured while hunting. Mélisande, while tending him, confesses she is unhappy, but does not tell her husband why. When he notices the absence of the ring and inquires about it, she declares she lost it in a grotto by the shore. He requests that she and Pelléas shall go and search for it. The next scene reveals the two in the grotto in a state of agitation.

In the opening of the third act Mélisande is standing at the tower window singing and combing her hair. As she leans out to greet Pelléas her loosened tresses fall about him. He twines them about his arm, threatening thus to hold her a prisoner the night long. Golaud discovers them and his jealousy is at last aroused. His suspicions are confirmed by the little child Yniold, who relates what he has seen passing between his mother and uncle.

In the fourth act Pelléas, about to travel, begs a meeting with Mélisande at the fountain, which she grants. Pelléas keeps his tryst and the two exchange love vows. While embracing one another, Golaud suddenly rushes upon them with drawn sword and kills Pelléas. Mélisande flees in terror pursued by Golaud.

The last act reveals Mélisande dying. On her deathbed she had been delivered of a child, and Golaud, who had sought to kill himself with the same sword that slew Pelléas, is filled with remorse for killing her without cause. She calls for Golaud and confesses she had loved Pelléas, but it was not a guilty love. The new-born babe is brought in to her, but she is too weak to take it. As she passes away the servants fall upon their knees. Golaud sobs aloud, but Arkël bids them all go and leave the dead mother with the child.

It would be impossible to call attention to this or that number or to analyze numbers where there are none. The listener will listen in vain for melodies. In answer to his critics at the time of the first performances Debussy said, "I have been reproached because in my score the melodic phrase is always in the orchestra, never in the voice. I tried, with all my strength and all my sincerity, to identify my music with the poetical essence of the drama." The result of this to the hearer untutored in impression is something shadowy and mystical, and because it is shadowy and mystical throughout therefore it is monotonous. To appreciate it and enjoy it one must not merely understand the use of the leit-motif and continuous melody, but he must have senses keenly attuned to the poetic significance of the drama and a musical knowledge delicate enough to understand how this poetic significance is interpreted musically. He must abandon all conventional ideas of melody, all purely musical emotion, all symphonic development of orchestration, and listen to what has been called "sound wraiths," as so-called melody which is intangible, and to many a passage which is too subtle for appreciation. As to the characters, they were called by Debussy's critics "stammering phantoms," as indeed they are in most of the "revolutionary music." Would not "*Pelléas et Mélisande*" have been just as effective if the composer had left voices out entirely and scored the drama as he has done his "*Prélude à l'Après-midi d'un Faune*"? Debussy is a school in himself.

### *Le Martyre de Saint Sebastian*

"*Le Martyre de Saint Sebastian*" ("The Martyrdom of Saint Sebastian"), text by D'Annunzio, music by Debussy, is a music drama rather than an opera in the full sense of the term. D'Annunzio intended it as a kind of miracle play, and as such it has been treated by Debussy, the music being symbolic and mystic, and sometimes to the general ear mean-

ingless. It was first given in Paris, May 23, 1911, and has thus far been given in this country only in concert form, February 12, 1912. In fact, it is doubtful whether it will ever become standard from the operatic or dramatic point of view, but because it is the work of a composer very much in the limelight of criticism in these days it is included in these pages.

This work is divided into five "mansions," the mediæval synonym for acts. After a prelude typifying the Christian soul, the curtain rises and discloses two Christian maidens fettered to pillars. Sebastian, chief of the archers, appears and dances over a bed of burning coals, to encourage them. After a hymn in praise of martyrdom and the exaltation of the faith and fortitude of martyrs, Sebastian shoots an arrow into the sky, and as it does not come down again this is accepted by the crowd as a proof of his holiness and ecstatically proclaimed by chorus and orchestra. The act closes with a vision of heaven and its angels singing hallelujahs.

The second act reveals the "Magic Chamber" where the magicians and astrologers perform their mystic arts. Sebastian breaks down the door, and as he enters, the music symbolizes the advent of Christianity, and the song of the unseen Madonna, borrowed from Middle Age Italian music, is heard.

The third act opens at the Roman Court and discloses Cæsar receiving Sebastian, questioning him about the new faith and trying to induce him to abandon it. A hymn to Apollo follows, and this is succeeded by the symbolizing of Christ's march to Calvary, which is assigned almost entirely to the instruments.

The fourth act is mainly devoted to the martyrdom of Sebastian. The Emperor's satellites at first attempt to smother him, but he is saved by his archers. Then at the Emperor's command he is bound to a tree in Apollo's grove and there he is transfixed by arrows. As his body is removed the arrows disappear from it and are found in the tree. The gates of heaven open and the martyr enters. The last act, picturing paradise, has no spoken words. The

effect is produced by the orchestra and some antiphonal choruses. In fact, as in most of Debussy's work, the orchestra sustains the vital part of expression and description, and in this case it is greatly enlarged, especially in the wood wind and horn section, the horns and harps being specially prominent. Opinions will always differ about "Saint Sebastian" as they differ about "Pelléas and Mélisande" and other of Debussy's compositions. To some they are epoch-makers; to others they are only flamboyant, meaningless dissonance. This much, however, may reasonably be said: to appreciate Debussy's music requires a Debussy ear and training.

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## DE FALLA (MANUEL)

### *La Vida Breve*

**M**ANUEL de Falla (born at Cadiz in 1876) is one of the most remarkable representatives of the modern Spanish school. He received his first musical training from his mother, a pianist of more than ordinary talent, but later he became a pupil of Trago (in piano-playing) and of Felipe Pedrell in composition. In 1907 de Falla went to Paris, where he lived for several years and where he came into touch with Debussy, Ravel, Dukas and other members of the modern French school. At the outbreak of the Great War de Falla left France and returned to his native country, in which he is still living.

"*La Vida Breve*" ("A Short Life") was entered in 1905 in a competition organized by the Real Academia de Bellas Artes. It won the prize but, although the stipulations of the competition guaranteed the winning work a public performance, de Falla's opera was not heard until April 2, 1913, when it was interpreted for the first time at the Municipal Casino, Nice. In America the opera was given for the first time by the Metropolitan Opera Company, New York, March 6, 1926. As "*La Vida Breve*" is a short work, Stravinsky's ballet "*Le Rossignol*" was given with it at the New York production.

The following are the characters of the opera:

<i>Salud</i> . . . . .	SOPRANO
<i>The Grandmother</i> . . . . .	MEZZO-SOPRANO
<i>Paco</i> . . . . .	TENOR
<i>Uncle Salvador</i> . . . . .	BARITONE
<i>Carmela</i> . . . . .	CONTRALTO
<i>Manuel</i> . . . . .	BARITONE
<i>Four Girl Street Vendors, a Singer, a Voice in the Forge, a Street Pedler, etc.</i>	

The scene of action is the city of Granada; the time, the present.

The first act opens in a gypsy house in the Albaicin quarter of Granada, a part of the city now inhabited by laborers and gypsies. The scene shows the court of this house, an alley being disclosed at the right. A door on the left reveals the interior of a forge. The Grandmother is attending to some birds in a cage that is fastened to the side of the entrance-door. Voices are heard singing from the forge and from the street the cries of vendors of flowers and fruits float in to the courtyard. Salud enters. She has been waiting for her lover Paco and he has failed to keep his tryst. The girl's grandmother endeavors to assuage Salud's misery, tells her to smile; but Salud declares that she has but two loves—that for her grandmother and that for Paco and she hopes that neither will ever fail her. She asks the old woman to go and look out on the square and on the terrace to see if Paco is coming. Salud stands by the door and sings of sorrow that ends in death ("Vivan los que rien," "Life for the laughter-loving"), the distant chorus twice entering with its refrain. The Grandmother re-enters. She tells Salud that her lover is approaching and the girl's mood changes at once from sadness to joy. Paco enters. There is a long duet, the girl entreating her lover to assure her that he will never forget his Salud.

Paco is making passionate protestations of his undying love when Uncle Sarvador, a fierce old gypsy, makes his entrance through the street door. The lovers, oblivious to anything but their present moment of ecstasy, have not perceived his coming, but Uncle Sarvador is moving toward Paco when he is caught and held by the Grandmother. Being asked what he wants of Paco, the gypsy answers that he is going to kill him. He explains that Salud's lover has betrayed her and that on the morrow he is about to wed a girl of his own station in life, good-looking and very rich. Once more he reiterates his intention of taking vengeance upon Paco, but the Grandmother dissuades him and leads him into the forge with the intention of obtaining the full story of Paco's perfidy from him. As they go out the two lovers are still hymning their mutual passion. A voice from

the forge proclaims the tragedy of a woman who has to serve as a black fate's luckless pawn. The stage is shrouded in darkness.

With the return of light a panoramic view of Granada, as seen from Sacro Monte, is revealed. The city is bathed in the golden light of late afternoon, the towers of the Alhambra rising at the left of the scene. The stage is empty and only the echoes of distant voices are to be heard. This scene is in reality a symphonic interlude with a choral background. Twilight falls as Salud and her lover walk down the road and part from each other. The Grandmother and Uncle Sarvador come out of the forge, the latter, still bent upon the murder of Paco, being held firmly by his companion. The night has come as the distant voices become fainter and fainter. The curtain descends slowly.

The second act is played in two tableaux. The first is an alley in Granada at night. Open windows of a house reveal a courtyard in which a gay festival is being held. This is the home of Carmela and of her brother Manuel and they are celebrating the betrothal of Paco to Carmela. A chorus of guests acclaims the girl and her lover. A singer calls for the dance to begin, and while the latter is in progress Salud appears and, looking into one of the windows, sees Paco with Carmela. She has learned the truth and her heart is torn with anguish. The Singer inside Carmela's house calls attention to the fond look on the bridegroom's face as he gazes at his betrothed. As she hears this, Salud is suddenly filled with passionate resolve to confront her betrayer and to kill him and, perhaps, herself. She is about to go into the house when the Grandmother and Uncle Sarvador enter. Salud throws herself into the Grandmother's arms and the latter and Uncle Sarvador endeavor to console the girl. The noise of the festival, the merriment, the joyous voices becomes augmented. Salud thinks she hears Paco's voice and she and the gypsy suggest entering together. The girl sings at one of the windows and suddenly the sounds of merriment within are stilled, as if all were listening. "He must hear me sing at every window" Salud

says, and she moves to another window and sings once more. Within the house the voice of Carmela is heard asking Paco why he has grown so pale. Salud and Uncle Sarvador determine to enter, the Grandmother vainly protesting. The stage becomes dark and the scene changes to the courtyard of the house wherein the festival is being celebrated.

Two dancers are performing animatedly as the scene is revealed. At one side Carmela, Manuel and Paco are sitting and opposite them the Singer with various young men provided with guitars. Paco is pretending to be unconcerned, but as his betrothed and her brother are asking him if he feels better, Paco curses himself for not having been more careful. Meanwhile Uncle Sarvador enters, holding Salud by the hand. Manuel asks them their business and the gypsy answers that they have come to sing and to dance for them at their festival. Paco, thoroughly dismayed, lowers his gaze, but Carmela watches him anxiously. As Uncle Sarvador repeats that they will sing, Salud steps forward and declares that she has not come to sing or to dance, but to look at yonder man—and she points to Paco—to beg him for the love of God to kill her and so finish her agony. She tells the assemblage that Paco has ruined her and left her and that the air in her room is still atremble with his words of love and tender protestations. Paco first stammers a denial and, losing self-control, orders Salud to be put out. The girl is stunned by this order and with tender reproach in her voice, asks Paco how he could thus treat her. She moves toward him and suddenly collapses. The crowd is struck with momentary horror and Uncle Sarvador announces that Salud is dead. Her short life has ended with the love that had fed its flame. The Grandmother enters, frenzied with grief and curses Paco. “Judas!” she cries. “Miserable traitor” Uncle Sarvador hurls at the betrayer. The curtain falls.

The music of “La Vida Breve” is thoroughly Spanish and imbued with no little poetry. The weakness of the work is the undramatic quality of its libretto and the absence of consistent action. Nevertheless, the beauty of much of the



vocal section of the score, the imaginative charm of the interlude after the opening act, with its symphonic music combined with the sounds of the distant chorus, the brilliant Spanish dances make the opera a work of undeniable fascination.

**F. B.**

## DELIBES (LEO)

### *Lakme*

THE romantic opera, "Lakme," produced in Paris, April 14, 1883, was first performed in this country by the American Opera Company in 1886, Mme. L'Allemand taking the title role. The principal characters are Lakme, daughter of Nilakantha, an Indian priest; Gerald and Frederick, officers of the British Army; Ellen and Rose, daughters of the Viceroy; and Mrs. Benson, governess. The scene is laid in India. Nilakantha cherishes a hatred of all foreigners. The two English officers, Gerald and Frederick, accompanied by a bevy of ladies, intrude upon his sacred grounds. They stroll about and gradually retire, but Gerald remains to sketch some jewels, which Lakme has left upon a shrine while she goes flower-gathering with her slave Mallika, and evidently also to await developments when she returns. Lakme soon approaches in her boat, and there is a desperate case of love at first sight. Their demonstrations of affection are interrupted by the appearance of the priest, whose anger Gerald escapes by fleeing, under cover of a convenient thunderstorm. In the next act Lakme and her father appear in the public market-place, disguised as penitents. He compels his daughter to sing, hoping that her face and voice will induce her lover to disclose himself. The ruse proves successful. Nilakantha waits his opportunity, and stealing upon his enemy stabs him in the back and makes good his escape. In the third act we find Gerald in a delightful jungle, where Lakme has in some manner managed to conceal him, and where she is carefully nursing him with the hope of permanently retaining his love. She saves his life; but just at this juncture, and while she is absent to obtain a draught of

the water which, according to the Indian legend, will make earthly love eternal, Gerald hears the music of his regiment, and Frederick appears and urges him back to duty. His allegiance to his queen, and possibly the remembrance of his engagement to a young English girl, prove stronger than his love for Lakme. The latter returns, discovers his faithlessness, gathers some poisonous flowers, whose juices she drinks, and dies in Gerald's arms just as the furious father appears. As one victim is sufficient to appease the anger of Nilakantha's gods, Gerald is allowed to go unharmed.

The first act opens with a chorus of Hindoos, oriental in its character, followed by a duet between Lakme and her father; the scene closing with a sacred chant. The Hindoos gone, there is a charming oriental duet ("Nenth you Dome where Jasmines with the Roses are blooming") between Lakme and her slave, which is one of the gems of the opera. The English then appear and have a long, talky scene, relieved by a pretty song for Frederick ("I would not give a Judgment so absurd"), and another for Gerald ("Cheating Fancy coming to mislead me"). As Lakme enters, Gerald conceals himself. She lays her flowers at the base of the shrine and sings a restless love-song ("Why love I thus to stray?"). Gerald discovers himself, and after a colloquy sings his ardent love-song ("The God of Truth so glowing"), and the act closes with Nilakantha's threats.

The second act opens in the market square, lively with the choruses of Hindoos, Chinamen, fruit vendors, and sailors, and later on with the adventures of the English party in the crowd. Nilakantha appears and addresses his daughter in a very pathetic aria ("Lakme, thy soft Looks are overclouded"). Soon follows Lakme's bell-song ("Where strays the Hindoo Maiden?"), a brilliant and highly embellished aria with tinkling accompaniment, which will always be a favorite. The recognition follows; and the remaining numbers of importance are an impassioned song by Gerald ("Ah! then 't is slumbering Love"), with a mysterious response by Lakme ("In the Forest near at Hand"). A ballet, followed by the stabbing of Gerald, closes the act.

In the third act the action hastens to the tragic denouement. It opens with a beautiful crooning song by Lakme (" 'Ncath the Dome of Moon and Star ") as she watches her sleeping lover. The remaining numbers of interest are Gerald's song (" Tho' speechless I, my Heart remembers "), followed by a pretty three-part chorus in the distance and Lakme's dying measures, " To me the fairest Dream thou 'st given," and " Farewell, the Dream is over." Though the opera is monotonous from sameness of color and lack of dramatic interest, there are many numbers which leave a charming impression by their grace, refinement, and genuine poetical effect.

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## DONIZETTI (GAETANO)

### *The Daughter of the Regiment*

"**T**HE Daughter of the Regiment" ("La Fille du Régiment"), opera comique in two acts, words by Bayard and St. Georges, was first produced at the Opera Comique, Paris, February 11, 1840, with Mme. Anna Thillon in the role of Marie. Its first performance in English was at the Surrey Theatre, London, December 21, 1847, under the title of "The Daughter of the Regiment." In 1847 it was performed as an Italian opera in London, with added recitatives, and with Jenny Lind in the leading part.

The music of the opera is light and sparkling, the principal interest centering in the charming nature of the story and its humorous situations, which afford capital opportunities for comedy acting. The scene is laid in the Tyrol during its occupation by the French. Marie, the heroine, and the *vivandière* of the Twenty-first Regiment of Napoleon's army, was adopted as the Daughter of the Regiment, because she was found on the field, after a battle, by Sergeant Sulpice. On her person was affixed a letter written by her father to the Marchioness of Berkenfeld, which has been carefully preserved by the Sergeant. At the beginning of the opera the little waif has grown into a sprightly young woman, full of mischief and spirit, as is shown by her opening song ("The Camp was my Birthplace"), in which she tells the story of her life, and by the duet with Sulpice, known as "The Rataplan," which is of a very animated, stirring, and martial character, to the accompaniment of rattling drums and sonorous brasses. She is the special admiration of Tony, a Tyrolean peasant, who has saved her

from falling over a precipice. The soldiers of the regiment are profuse in their gratitude to her deliverer, and celebrate her rescue with ample potations, during which Marie sings the Song of the Regiment ("All Men confess it"). Poor Tony, however, who was found strolling in the camp, is placed under arrest as a spy, though he succeeds in obtaining an interview with Marie and declares his love for her. The declaration is followed by a charming duet ("No longer can I doubt it"). Tony manages to clear up his record, and the soldiers decide that he may have Marie's hand if he will consent to join them. He blithely accepts the condition and dons the French cockade. Everything seems auspicious, when suddenly the Marchioness of Berkenfeld appears and dashes Tony's hopes to the ground. The Sergeant, as in honor bound, delivers the letter he has been preserving. After reading it she claims Marie as her niece, and demands that the regiment shall give up its daughter, while Tony is incontinently dismissed as an unsuitable person to be connected in any capacity with her noble family. Marie sings a touching adieu to her comrades ("Farewell, a long Farewell"), and the act closes with smothered imprecations on the Marchioness by the soldiers, and protestations of undying love by Tony.

The second act opens in the castle of Berkenfeld, where Marie is duly installed, though she does not take very kindly to her change of surroundings. The old Sergeant is with her. Grand company is expected, and the Marchioness desires Marie to rehearse a romance, "The Light of early Day was breaking," which she is to sing to them. Before she finishes it she and the Sergeant break out into the rollicking Rataplan and go through with the military evolutions, to the horror of the Marchioness. While regret for the absent Tony keeps her in a sad mood, she is suddenly cheered up by the sound of drums and fifes, announcing the approach of soldiers. They are the gallant Twenty-first, with Tony, now a colonel, at their head. He sues once more for Marie's hand. The soldiers also put in a spirited choral appeal, "We have come, our Child to free." The Marchioness again refuses. Tony proposes an elopement, to which Marie, in resentment at her

aunt's cruelty, consents. To thwart their plans, the Marchioness reveals to Marie that early in life she had been secretly married to an officer of lower family position than her own, and that this officer was Marie's father. Unable to dispute the wishes of her mother, she renounces Tony in an agony of grief. At last Marie's sorrow arouses old associations in the mind of the Marchioness, and she consents to the union of Tony and Marie.

While the music of the opera is light, it is none the less very attractive. The role of the heroine, small as it is, was a favorite one with such great artists as Jenny Lind, Patti, Sontag, and Albani, while in this country Miss Kellogg and Mrs. Richings-Bernard made great successes in the part. The latter singer, indeed, and her father, whose personation of the Sergeant was very remarkable, were among the first to perform the work in the United States.

### *La Favorita*

"*La Favorita*," grand opera in four acts, words by Royer and Waëtz, the subject taken from the French drama, "*Le Comte de Commingues*," was first produced at the Académie, Paris, December 2, 1840, with Mme. Stolz as Leonora, Duprez as Fernando, and Baroelst as Balthasar. Its success in England, where it was first produced February 16, 1847, was made by Grisi and Mario. The scene of the opera is laid in Spain, and the first act opens in the monastery of St. James, of Compostella, where the young novice, Fernando, is about to take his vows. Before the rites take place he is seized with a sudden passion for Leonora, a beautiful maiden who has been worshipping in the cloisters. He confesses his love to Balthasar, the superior, who orders him to leave the monastery and go out into the world. Leonora, meanwhile, is beloved by Alphonso, king of Castile, who has provided her a secret retreat on the island of St. Leon. Though threatened by the pontiff with excommunication, he has resolved to repudiate his queen, in order that he may carry out his intention of marry-

ing the beautiful Leonora. To her asylum a bevy of maidens conducts Fernando. He declares his passion for her and finds it reciprocated. He urges her to fly with him, but she declares it impossible, and, giving him a commission in the army signed by the King, urges him to go to the wars and win honors for her sake.

In the second act Balthasar, in the name of the pontiff, visits their retreat and pronounces the papal anathema upon the guilty pair. The same curse is threatened to all the attendants unless Leonora is driven from the King, and the act closes with their vengeful menaces.

In the third act Fernando returns victorious from the war with the Moors. Already beginning to fear the result of the papal malediction, and having learned of Leonora's passion for the victor, Alphonso heaps rewards upon him, even to the extent of giving him Leonora's hand. Fernando, who is ignorant of her past relations to the King, eagerly accepts the proffer; but Leonora, in despair, sends her attendant, Inez, to inform him of the real nature of the situation and implore his forgiveness. The King intercepts her, and the marriage takes place at once, Fernando not discovering Leonora's shame until it is revealed by the courtiers, who avoid him. He flies from the world to the monastery once more for shelter and consolation, followed by Leonora, who dies in his arms after she has obtained forgiveness.

The music of the work is very dramatic in its character, some of the finales being the strongest Donizetti has written. In the first act there is a beautifully melodious aria ("Una Vergine"), in which Fernando describes to Balthasar the vision of Leonora which had appeared to him at his orisons, and a tender duet ("Deh, vanne! deh, parti") between Fernando and Leonora, in which they sorrowfully part from each other. In the second act the King has a passionate aria, where he curses his courtiers for leaguings against him at Rome, followed by a duet with Leonora ("Ah! l'alto Ardor"). The third act contains the beautiful aria, "O mio Fernando!" which is a favorite with all contraltos. It is remarkable for its warmth and richness, as well as its dramatic spirit, and the



act closes with a concerted finale, in which Fernando breaks his sword, and once more Balthasar anathematizes the King. The fourth act is the most beautiful of all in its music and the most powerful in dramatic effect. The chorus of monks in the first scene ("Scaviam l' asilo") is remarkable for its religious character and solemnity. In the third scene occurs the melodious romanza ("Spirito gentil"), which Donizetti transferred to this work from his opera, "Le Due d'Albe," which had not been performed, the libretto of which was originally written by Scribe for Rossini. The closing duet between Fernando and Leonora is full of pathos and beauty, and forms a fitting close to an act which, in one sense at least, is an inspiration, as it was composed in four hours. — a proof of the marvellous ease and facility with which Donizetti wrote.

### *Don Pasquale*

"Don Pasquale," opera bouffe in three acts, was first produced at the Théâtre des Italiens, in Paris, January 4, 1843, with the following extraordinary cast:

<i>Norina</i> . . . . .	Mme. GUIST.
<i>Ernesto</i> . . . . .	Sig. MARCO.
<i>Dr. Malatesta</i> . . . . .	Sig. TAMBURINI.
<i>Don Pasquale</i> . . . . .	Sig. LABLACHE.

The scene of this brilliant and gay little opera is laid in Rome. Don Pasquale is in a rage with Ernesto, his nephew, because he will not marry to suit him. Dr. Malatesta, his friend and physician, who is also very much attached to the nephew, contrives a plot in the latter's interest. He visits the Don, and urges him to marry a lady, pretending that she is his sister, though in reality she is Norina, with whom Ernesto is in love. He then calls upon Norina, and lets her into the secret of the plot, and instructs her how to play her part. She is to consent to the marriage contract, and then so harass the Don that he will not only be glad to get rid of her, but will give his consent to her marriage with Ernesto. The second act opens in Don Pasquale's house, where Ernesto

is bewailing his fate. The Don enters, magnificently dressed, and ready for the marriage. Norina appears with Malatesta, and feigns reluctance to enter into the contract; but when the notary arrives she consents to sign. No sooner, however, has she signed it than she drops her assumed modesty. Ernesto, who is present, is bewildered at the condition of affairs, but is kept quiet by a sign from the Doctor. Norina refuses all the Don's amatory demonstrations, and declares Ernesto shall be her escort. She summons the servants, and lays out a scheme of housekeeping so extravagant that the Don is enraged, and declares he will not pay the bills. She insists he shall, for she is now mistress of the house. In the third act we find Norina entertaining milliners and modistes. Don Pasquale enters, and learning that she is going to the theatre, forbids it, which leads to a quarrel, during which Norina boxes his ears. As she leaves the room she drops a letter, the reading of which adds the pangs of jealousy to his other troubles. The Doctor at this juncture happens in and condoles with him. The Don insists that Norina shall quit his house at once. In the next scene he taxes her with having a lover concealed in the house, and orders her to leave. The Doctor counsels him to let his nephew marry Norina; and in the course of explanations the Don discovers that the Doctor's sister and Norina are one and the same person, and that the marriage was a sham. He is only too glad of an escape to quarrel with the Doctor for his plot, and the young couple are speedily united, and have the old man's blessing.

The charm of the opera lies in its comic situations, and the gay, cheerful music with which they are illustrated. It is replete with humor and spirit, and flows along in such a bright stream that it is almost impossible to cull out special numbers, though it contains two duets and a quartet which are of more than ordinary beauty, and the exquisite serenade in the last act, "*Com' e gentil*." For brilliant gayety it stands in the front rank of all comic operas, though Donizetti was but three weeks in writing it. It is said that when it was in rehearsal its fate was uncertain. The orchestra and singers received it very coldly; but when the rehearsal was over,

Donizetti merely shrugged his shoulders and remarked to his friend, M. Dormoy, the publisher: "Let them alone; they know nothing about it. I know what is the matter with 'Don Pasquale.' Come with me." They went to the composer's house. Rummaging among a pile of manuscripts, Donizetti pulled out a song. "This is what 'Don Pasquale' wants," he said. "Take it to Mario and tell him to learn it at once." Mario obeyed, and when the opera was performed sang it to the accompaniment of a tambourine, which Lablache played behind the scenes. The opera was a success at once, and no song has ever been more popular.

In strange contrast with the gay humor of "Don Pasquale," it may be stated that in the same year Donizetti wrote the mournful "Don Sebastian," which has been described as "a funeral in five acts." Crowest, in his "Anecdotes," declares that the serenade is suggestive of Highland music, and that many of his other operas are Scottish in color. He accounts for this upon the theory that the composer was of Scotch descent, his grandfather having been a native of Perthshire, by the name of Izett, and that his father, who married an Italian lady, was Donald Izett. The change from Donald Izett to Donizetti was an easy one. The story, however, is of doubtful authenticity.

### *Lucia di Lammermoor*

"Lucia di Lammermoor," opera seria in three acts, words by Cammarano, was first produced at Naples, September 26, 1835, with Mme. Persiani and Sig. Duprez, for whom the work was written, in the principal roles of Lucia and Edgardo. Its first presentation at Paris was August 10, 1839; in London, April 5, 1838; and in English, at the Princess Theatre, London, January 19, 1843. The subject of the opera is taken from Sir Walter Scott's novel, "The Bride of Lammermoor"; the scene is in Scotland; time, about 1600.

Sir Henry Ashton, of Lammermoor, brother of Lucy, the heroine, has arranged a marriage between her and Lord

Arthur Bucklaw, in order to recover the fortune which he has dissipated, and to save himself from political peril he has incurred by his participation in movements against the reigning dynasty. Sir Edgar Ravenswood, with whom he is at enmity, is deeply attached to Lucy, who reciprocates his love, and on the eve of his departure on an embassy to France pledges herself to him. During his absence Edgar's letters are intercepted by her brother, who hints to her of his infidelity, and finally shows her a forged paper, which she accepts as the proof that he is untrue. Overcome with grief at her lover's supposed unfaithfulness, and yielding to the pressure of her brother's necessities, she at last consents to her union with Lord Arthur. The marriage contract is signed with great ceremony, and just as she has placed her name to the fatal paper, Edgar appears. Learning from Lucy what she has done, he tramples the contract under foot, hurls an imprecation upon the house of Lammermoor, and bursts out of the room in a terrible rage. Sir Henry follows him, and a fierce quarrel ensues, which ends in a challenge. Meanwhile, at night, after the newly wedded couple have retired, a noise is heard in their apartment. The attendants rush in and find Lord Arthur dying from wounds inflicted by Lucy, whose grief has made her insane. When she returns to reason, the thought of what she has done and the horror of her situation overcome her, and death shortly puts an end to her wretchedness. Ignorant of her fate, Edgar goes to the churchyard of Ravenswood, which has been selected as the rendezvous for the duel with Sir Henry. While impatiently waiting his appearance, the bell of the castle tolls, and some of the attendants accosting him bring the news of her death. The despairing lover kills himself among the graves of his ancestors, and the sombre story ends.

The popular verdict has stamped "Lucia" as Donizetti's masterpiece, and if the consensus of musicians could be obtained, it would unquestionably confirm the verdict. It contains incomparably the grandest of his arias for tenor, the Tomb song in the last act, and one of the finest dramatic concerted numbers, the sextet in the second act, that can be

found in any Italian opera. Like the quartet in "Rigoletto," it stands out in such bold relief, and is so thoroughly original and spontaneous that it may be classed as an inspiration. The music throughout is of the most sombre character. It does not contain a joyous phrase. And yet it can never be charged with monotony. Every aria, though its tone is serious and more often melancholy, has its own characteristics, and the climaxes are worked up with great power. In the first act, for instance, the contrasts are very marked between Henry's aria, "Cruda, funesta Smania," the chorus of hunters, "Come Vinti da stanchezza," Henry's second aria, "La Pictade in suo Favore," in which he threatens vengeance upon Edgar, the dramatic and beautifully written arias for Lucy, "Regnava nel Silenzio" and "Quando rapita in Estasi," and the passionate farewell duet between Lucy and Edgar, which is the very ecstasy of commingled love and sorrow. The second act contains a powerful duet ("Le tradirmi tu potrai") between Lucy and Henry; but the musical interest of the act centres in the great sextet ("Chi mi frena"), which ensues when Edgar makes his unexpected appearance upon the scene of the marriage contract. For beauty, power, richness of melody, and dramatic expression, few concerted numbers by any Italian composer can rival it. The last act also contains two numbers, the mad song of Lucy ("Oh! Gioja che si senti"), and the tomb scena ("Tomba degl' avi miei"), which affords even the most accomplished tenor ample scope for his vocal ability.

### *L'Elisir d'Amore*

"L'Elisir d'Amore," opera bouffe in two acts, words by Romani, was first produced in Milan, May 12, 1882, and in English, at Drury Lane, in 1889, as "The Love Spell." The heroine of this graceful little opera is Adina, a capricious country girl, who is loved by Nemorino, a young farmer, whose uncle lies at the point of death, and by Belcore, a sergeant, whose troops are billeted upon the neighboring village. While

Adina keeps both these suitors in suspense, Dr. Dulcamara, a travelling quack, arrives at the village in great state to vend his nostrums. Nemorino applies to him for a bottle of the Elixir of Love, — with the magical properties of which he has become acquainted in a romance Adina has been reading that very morning. The mountebank, of course, has no such liquid, but he passes off on the simple peasant a bottle of wine, and assures him that if he drinks of it he can command the love of any one on the morrow. To thoroughly test its efficacy, Nemorino drinks the whole of it. When he encounters Adina he is half tipsy, and accosts her in such disrespectful style that she becomes enraged, and determines to give her hand to the Sergeant, and promises to marry him in a week. Meanwhile an order comes for the departure of the Sergeant's detachment, and he begs her to marry him the same day. She gives her consent, and the second act opens with the assembling of the villagers to witness the signing of the marriage contract. While the Sergeant, Adina, and the notary have retired to sign and witness the contract, Nemorino enters in despair, and finding Dulcamara enjoying a repast, he implores him to give him some charm that will make Adina love him at once. Having no money, the quack refuses to assist him, and Nemorino is again plunged into despair. At this juncture the Sergeant enters, not in the best of humor, for Adina has declined to sign the contract until evening. Discovering that Nemorino wants money, he urges him to enlist. The bonus of twenty crowns is a temptation. Nemorino enlists, takes the money, hurries to the quack, and obtains a second bottle of the elixir, which is much more powerful than the first. In the next scene the girls of the village have discovered that Nemorino's uncle has died and left him all his property, though Nemorino himself has not heard of it. They crowd about him, trying to attract his attention with their charms and blandishments. He attributes his sudden popularity to the effects of the elixir, and even the quack is somewhat bewildered at the remarkable change. Nemorino now determines to pay Adina off in kind, and at last rouses her jealousy. Meanwhile Dulcamara acquaints her with the effects of the

elixir and advises her to try some of it, and during the interview inadvertently informs her of Nemorino's attachment for her. Struck with his devotion, she repays the Sergeant herself, announces her change of mind, and bestows her hand upon the faithful Nemorino. Like "*Don Pasquale*," the opera is exceedingly graceful in its construction, and very bright and gay in its musical effects, particularly in the duets, of which there are two, — one between Dulcamara and Nemorino in the first act ("*Obbligato, ah! si obbligato*"), and one between Dulcamara and Adina in the second act ("*Quanto Amore! ed io spietata*"), which are charming in their spirit and humor. There is also an admirable buffo song in the first act, beginning with the recitative, "*Udite, udite, o Rustici*," in which the Doctor describes his wares to the rustics, and a beautiful romanza in the second act for tenor ("*Una furtiva Lagrima*"), which bears the same relation to the general setting of the work that the Serenade does to "*Don Pasquale*."

### *Lucrezia Borgia*

"*Lucrezia Borgia*," grand opera in three acts, words by Romani, was first produced at La Scala, Milan, December 26, 1834. The subject was taken from Victor Hugo's tragedy of the same name, and its text was freely adapted by Romani. When it was produced in Paris, in 1840, Victor Hugo took steps to suppress any further representations. The libretto was then rewritten, under the title of "*La Rinegata*," the Italian characters were changed to Turks, and in this mutilated form the performances were resumed. It was in this opera that Signor Mario made his English debut, in 1839, with great success. Its first presentation in English was at London, December 30, 1843.

The history of Lucrezia Borgia, daughter of Rodrigo Borgia, afterwards Pope Alexander VI, and sister of Caesar Borgia, is too well known to need recapitulation. It is necessary to the comprehension of the story of the opera, however, to state that she had an illegitimate son, named Genarro, who was

left when an infant with a fisherman, but who subsequently entered the Venetian army and rose to an eminent rank. The opera opens with a brilliant festival in the gardens of the Barberigo Palace, which is attended by Genarro, Orsini, and others, all of them cordial haters of the detestable Borgias. While they are telling tales of Lucrezia's cruel deeds, Genarro lies down and goes to sleep, and Orsini in a spirited aria ("Nelle fatal di Rimini") relates to his companions the story of Genarro's gallantry at the battle of Rimini. As they leave, Lucrezia approaches, masked, in a gondola, and is received by Gubetta, with whom she has come to Venice on some secret errand. She discovers Genarro asleep, and expresses her delight at his beauty, and at the same time her maternal love, in a brilliant aria, "Com' e bello." As she kisses his hand he wakes, and in the duet which follows tells her the story of his early life in a romanza ("Di Pescatore ignobile"). He begs her to reveal her name, but she refuses. As he continues to implore her, his friends return and denounce her to Genarro as the hated Borgia, in a concerted number ("Chi siam noi sol chiarirla") of great dramatic power, which closes the first act.

The second act opens in the public square of Ferrara, with the palace of the Borgias on the right. The Duke Alphonso, Lucrezia's husband, who has been observant of Lucrezia's attachment to Genarro, vows vengeance in a passionate aria ("Vicni la mia Vendetta"). In the next scene Genarro, who has been taunted by his friends with being a victim of Lucrezia's fascinations, recklessly rushes up to the palace door and strikes off the first letter of her name with his dagger. When Lucrezia discovers the insult, she demands of the Duke that the guilty person shall be arrested and condemned to death. The Duke has already seized Genarro, and agrees to carry out his wife's demands. When the prisoner is brought before them for judgment, she is horror-stricken to find he is her son. She implores his life, but the infuriated Duke retaliates upon her with the declaration that she is his paramour. The duet between them ("O! a te bada"), in which Lucrezia passes from humble entreaties to rage and menace,



is a fine instance of Donizetti's dramatic power. The Duke, however, is resolute in his determination, and will only allow her to choose the mode of Genarro's death. She selects the Borgia wine, which is poisoned. Genarro is called in, and after a trio ("Le ti tradisce"), which is one of the strongest numbers in the opera, he is given the fatal draught under the pretence of a farewell greeting from the Duke, who then leaves mother and son together. She gives him an antidote, and he is thus saved from the fate which the Duke had intended for him.

The last act opens at a banquet in the palace of the Princess Negroni, which is attended by Genarro and his friends, Lucrezia, meanwhile, supposing that he has gone to Venice. During the repast she has managed to poison their wine. In the midst of the gay revel Orsini sings the popular drinking-song, "Il Segreto per esser felici," which is familiar the world over. The festivities are interrupted, however, by the appearance of Lucrezia, who reveals herself with the taunting declaration: "Yes, I am Borgia. A mournful dance ye gave me in Venice, and I return ye a supper in Ferrara." She then announces that they are poisoned. The music is changed with great skill from the wild revelry of drinking-songs to the sombre strains of approaching death. Five coffins are shown them, when Genarro suddenly reveals himself to Lucrezia and asks for the sixth. The horror-stricken woman again perceives that her son has been poisoned by her own hand. As his companions leave the apartment she implores Genarro to take the antidote once more, and at last reveals herself as his mother. He steadily refuses to save himself, however, since his companions have to die, and expires in her arms just as the Duke and his followers enter. She discloses Genarro's relationship, and then dies with the despairing cry on her lips that Heaven has pronounced its final judgment upon her.

*Linda de Chamouni*

"Linda de Chamouni," grand opera in three acts, text by Rossi, was first produced at the Kärnthnerthor Theatre, Vienna, May 19, 1842. The first act opens in the valley of Chamouni and discloses the home of Antonio Lonstolat, a farmer, and his old wife, Madalina, whose only daughter, Linda, is in love with Carlo, a young painter who has recently come into the valley. Misfortunes have overtaken the old couple, and they are in danger of losing their farm, which is owned by the Marchioness de Sirval. Their anxiety is temporarily relieved when the Marquis of Boisfleury visits them and assures them he will save the farm, his real purpose being to effect the ruin of Linda by ingratiating himself with her parents. The Prefect of the village, however, is aware of his designs, and induces them to allow Linda to accompany a party of villagers to Paris, promising at the same time to place her with his brother, who is supposed to be living in that city. She soon leaves under the protection of Pierotto, the Savoyard.

The second act discloses them on the way to Paris, but Linda unfortunately loses her companion. Upon reaching Paris she finds that the Prefect's brother is dead. Meanwhile Carlo, who has followed her, arrives, and reveals to her that he is the Viscount Sirval, son of the Marchioness, and nephew of the Marquis. He renews his offer of marriage, and places her in a handsome apartment. In these questionable surroundings Pierotto discovers her. Her father, who has had to give up the farm, also finds her, and, distrusting her innocence amid such luxury, curses her. The Marchioness meanwhile, who has learned of her son's attachment, threatens to imprison Linda if he does not marry the lady she has selected for him. He gives his feigned consent, and Linda, thinking he has deserted her, goes insane.

In the last act Pierotto takes her back to her native village. Carlo arrives there in search of her, and finding her with Pierotto sings to her, hoping she will recognize his voice and that her reason may return. The song has the

desired effect. Subsequently the Marchioness relents, gives her consent to their union, and all ends happily.

The music of "Linda" is of that serious and dignified kind which justifies its inclusion in the list of grand operas. In the first act the opening aria of Antonio ("We were both in this Valley nurtured") is a touching expression of the sorrow of the aged couple. Linda's farewell, "Oh, Stars that guide my fervent Love," familiar on the concert stage by its Italian title, "O, Luce di quest' Anima," is an aria of strong dramatic power. In this act also are Pierotto's pathetic ballad, "Once a better Fortune seeking," and the passionate duet for Linda and Carlo, "Oh, that the blessed Day were come!" The principal numbers in the second act are the brilliant duet for Linda and Pierotto ("Oh, Linda, at thy happy Fate"), which is highly embellished, and the aria for Linda ("Ah! go, my Love"). The last act contains a mournful aria by Carlo ("If from Heaven the Bolts should reach me"); his charming song in which he appeals to Linda ("Hear the Voice that, softly singing"); and the rapturous duet for Linda and Carlo ("Ah! the Vision of thy Sorrow fades"), which closes the opera.

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## DUKAS (PAUL)

### *Ariane et Barbe Bleue*

“**A**RIANE et Barbe Bleue,” an opera in three acts, text by M. Maeterlinck, music by Paul Dukas, was first performed at the Opera Comique, Paris, May 10, 1907, and had its first hearing in this country in New York, March 3, 1911. Its original title is “Conte en trois actes” (“tale in three acts”). The composer was born in Paris October 1, 1865, and after graduating from the Conservatory, wrote several overtures and cantatas, a symphony in C, and the scherzo, “L’Apprenti Sorcier,” which was first performed by the Chicago Symphony Orchestra in this country in 1899, in Chicago.

The story is based upon the well-known legend of Bluebeard. After the strange disappearance of his five wives, he brings to his castle Ariane, the sixth, an event which greatly enrages the peasantry. Unappalled by the mysterious fate of her predecessors, Ariane seeks to discover the cause of their disappearance. She is given seven keys by Bluebeard, with six of which she may open six of the doors of the hall surrounding her apartment, but the seventh must remain untouched. She throws away the six, caring only for the seventh. Her nurse opens the six doors, behind which is seen a continuous shower of precious stones. At last Ariane opens the seventh and hears distant melancholy and ominous chanting. At that instant Bluebeard enters and wrathfully seizes her. The nurse, alarmed for her safety, rushes out and informs the peasants. They are about to slay the giant when Ariane protests and declares he has not harmed her.

The second act discloses Ariane and her nurse in the sub-

terranean vault where the other six wives are confined. She tries to comfort them, and is much surprised when they make no complaint over their fate. She strikes the wall of the vault with a stone, thereby breaking a glass door which opens upon a garden, whither the wives follow her.

In the third act Ariane and her companions are seen rejoicing in their new life and decking themselves with adornments. Their enjoyment is interrupted by a tumult without. Bluebeard has returned and the peasants attack and wound him. He is then seized, bound, and taken into the castle. Ariane, after thanking the peasants, bids them depart and releases Bluebeard. As his wives crowd about him, moved by pity, Ariane asks which of them will accompany her. Exulting in their newly found freedom, they decide to stay with their husband, whereupon Ariane and the nurse leave them, notwithstanding the entreaty of the wounded Bluebeard that she shall remain.

The prominent musical numbers are the aria sung by Ariane in salutation of the jewels, the invisible chorus of the wives, and the accompaniment to the opening of the successive doors in the first act; the accompaniment to Ariane's effort to reach the wives imprisoned in the vault, the great climax when Ariane breaks the glass door, and her song to the beauty of Spring in the second; the prelude, Ariane's appeal to the wives, and the powerful climax at the close, in the third act, explaining the subtitle which Maeterlinck attached to his text, "The fruitless Deliverance." The opera might almost be called cosmopolitan, for it has distinct traces of Wagner, of Debussy, and of the Russian school. Representative motives are freely used, but the general color is French and specially Debussian. Indeed the composer acknowledges his obligations to Debussy in a memorandum attached to the score.

## FEVRIER (HENRI)

### *Monna Vanna*

FEVRIER'S "Monna Vanna" was produced for the first time at the Grand Opéra, Paris, January 18, 1909. The text is by Maurice Maeterlinck, who wrote the play, which serves as the foundation of the opera, in 1902. The opera had been intended for the Opéra Comique, in Paris, but the work was not accepted by the management of that house. When it was announced for production by the Grand Opéra, Maeterlinck brought suit to prevent such production, his wife—the singer, Mme. Georgette Leblanc—having been desirous of singing the role of Monna Vanna and the directorate of the Opéra having engaged Mlle. Breval instead.

"Monna Vanna" is written in four acts and five tableaux, the last act—the scene in the prison—having been written by Maeterlinck for the operatic production. This is frequently omitted in performances.

The following are the characters:

<i>Guido Colonna, Commander of the Pisan garrison</i>	BARITONE
<i>Marco Colonna, Guido's father</i>	BASS
<i>Prinzivalle, Florentine general</i>	TENOR
<i>Trivulzio, Commissioner of the Florentine Republic</i>	BASS
<i>Borso, one of Guido's lieutenants</i>	TENOR
<i>Torello, one of Guido's lieutenants</i>	BASS
<i>Vedio, Prinzivalle's secretary</i>	BARITONE
<i>Monna Vanna, wife of Guido Colonna</i>	SOPRANO
<i>Nobles, Soldiers, Peasants and Men and Women of the City.</i>	

The time is the end of the fifteenth century.

The first act opens in a room in the palace of Guido Colonna, at Pisa. The garrison and the city itself are besieged by the Florentines and the Pisans are reduced to the ex-

tremities of starvation. They are not only without food and water, but they have exhausted their supply of the munitions of war. Guido, as a last resource, has sent his father to Prinzivalle, the Florentine general, to parley for a truce. As the curtain rises the Pisans are heard in rebellious cries against their commander. His lieutenants, Torello and Borso, tell Guido that the soldiers have no more arrows, no more bullets and that some refuse to fight even with their swords. As they are discussing this crisis, Marco Colonna, Guido's father, returns from his parley with Prinzivalle. He tells his son that Prinzivalle is a true man and not a barbarian. In his tent was a scholar and this man and he had discoursed upon Plato and Greek art. Guido is forced to remind his father that the Pisans are starving. Marco informs him the Florentine general is a kind and a humane man, fighting loyally but reluctantly for the republic, which is ungrateful for his services and which intends, Prinzivalle says, to accuse him of treachery and put him to death when he returns.

Marco continues. The Pisans will be sent a convoy of food and ammunition on one condition. Seeing that his father hesitates, Guido imperiously orders him to speak. Marco then says that Prinzivalle's condition is that Monna Vanna, Guido's wife, shall go that night to his tent clad only in a cloak. The Pisan general is distraught with anger and humiliation. He learns that Monna Vanna had seen Marco first and had heard from him of Prinzivalle's proposal. Guido is still in the throes of frenzied rage when his wife appears. Men and women, half afraid to enter, accompany Vanna and try to hide themselves behind her. Guido feverishly and passionately embraces his wife and asks her to forgive his old father for having even believed that she would do as Prinzivalle ordered. He urges her to tell Marco the only answer that she can give. Vanna says simply to the aged Marco: "My father, I will go this night." Guido is stunned, but his frenzy overcomes him again, finally to exhaust him. He repulses Vanna's affectionate advances. She goes out slowly, not looking at her husband.

The second act opens in Prinzivalle's tent outside Pisa. The entrance to the tent is at the back and is closed by a tapestry curtain. Prinzivalle is revealed standing at a table sorting documents as the curtain rises. His lieutenant Vedio enters. Prinzivalle asks whether Marco has returned; if he has not it is a sign that Monna Vanna will come to his tent in accordance with his condition. It had been arranged that if Guido's wife had departed for the Florentine camp a flare should be set on the campanile. Prinzivalle goes to the curtain at the entrance to his tent, pulls it back and looks out. In the distance is to be seen a red light on the Pisan tower. Prinzivalle is transported with joy. His rapture, however, is suddenly interrupted. Vedio tells him that Trivulzio, the Florentine commissioner, is approaching the tent; warns him that the man has spied upon his actions. Prinzivalle replies that he is aware of this; that he has intercepted Trivulzio's letters and knows him for an enemy. The commissioner enters, assures Prinzivalle of his friendship and informs him that there are some who have doubted his loyalty and faith because Pisa has for so long held out against the siege. Prinzivalle takes some papers from the table and asks: "You recollect these letters?" Seeing his uneasiness, the Florentine general shows Trivulzio how his treachery and hatred of him are revealed in the writings. Trivulzio draws his dagger and attempts to slay his enemy, but Prinzivalle wards off the blow. Calling Vedio, he tells his lieutenant to take the man into safe keeping. A distant shot is heard. Vedio goes out, but returns shortly and ushers in Monna Vanna enveloped in a long cloak. "I am come" she says to Prinzivalle "in accordance with your desire." Prinzivalle excitedly draws attention to blood upon the woman's hand. She says that a ball grazed her shoulder, but had not pierced the flesh. In answer to his question Monna Vanna says that she has come clad only in the cloak; she makes a movement to unfasten it, but stops at a gesture from Prinzivalle. He asks her if she would see the departure of the convoy bearing food and ammunition to her city. Prinzivalle lifts the hangings of the tent and, at a signal from him, the wagons and



the flocks and herds start on their road to Pisa, their torches lighting the way into the night.

Prinzivalle leads Monna Vanna to a couch. She sits there closely enveloped in her cloak and the man kneels at her feet. Seizing her hand, Prinzivalle pours out his heart. He calls to her recollection how when she was a child of eight and he a boy of twelve his father, a goldsmith living in Venice, took a necklet to Vanna's mother and, while she appraised the jewels, they had played in the garden. He had recovered for her a golden ring which she had dropped into a fountain and she had rewarded him with kisses. Monna Vanna, as if in a dream murmurs "A boy with golden hair, by name Gianello — are you he?" After long wanderings Prinzivalle had returned to the spot, but the garden was deserted and the house vacant. He had been informed that the girl had been betrothed to a Tuscan nobleman. Desperate, he had entered the Florentine army as a mercenary and fate had made him its general and the besieger of Pisa. Prinzivalle asks Vanna if she loves Guido and the woman says that she loves her lord with a love less strange than that which Prinzivalle professes to bear, yet more calm, faithful, true and assured.

Vanna is telling the man whose hostage she has been for the night that the dawn is almost upon them and that Guido has passed the night in despair and tears and anguish. She can tarry no longer. Suddenly Vedio enters and announces the approach of a second commissioner from Florence with six hundred armed men. Prinzivalle has been proclaimed a traitor and his life is in danger. Vedio entreats his master to fly. "Whither" says Prinzivalle "am I to go?" Vanna answers for him. Let him accompany her to Pisa. At first Prinzivalle refuses. Guido is there. Monna Vanna will not allow him to draw back. He has saved Pisa, she says, now let Pisa save him. They go to the door of the tent and the distant city is seen to be illuminated and joy bells are clanging on the air. They go out together.

The third act is set in a great hall of Guido Colonna's palace at Pisa. Guido, Marco, his father, and the two lieu-

tenants Borso and Torello are waiting in the early dawn for Monna Vanna's return. Guido has passed through every stage of anguish and enraged despair because of the shame which he believes has been heaped upon him. Marco urges him to refrain from violence when Vanna shall come back. Guido's answer is to curse his father as the author of their calamities. Soon shouts of triumph and acclamation are heard from without. It is the multitude lifting up its voice in praise of the returning Vanna. Marco and the two lieutenants go out onto the terrace; Guido leans gloomily against a pillar. The shouting sounds nearer and nearer as the woman draws nigh. A man is accompanying Vanna, but Borso and Torello do not know him. Monna Vanna enters. She would rush into her husband's arms, but Guido coldly repulses her. The latter shouts to the crowd to begone. Vanna endeavors to explain that all is well with her; that Prinzi-  
valle has treated her as a brother might treat his sister. Guido suddenly spies his wife's companion. Vanna explains that this is Prinzi-  
valle and that he has spared her because he loves her. Guido's rage now becomes almost maniacal. He orders Prinzi-  
valle to be taken to the lowest dungeon and promises himself immediate vengeance. In vain does Vanna protest that she and Guido's captive are innocent. Presently she realizes that her words are vain; that the ferocious Guido will torture and kill the man whose chivalry has saved her and who has trusted his life to her word. In a moment, too, Vanna realizes that she loves Prinzi-  
valle and she resolves to rescue him. Suddenly she recants her protestations of innocence; cries out that Prinzi-  
valle had betrayed her and that he must be given into her hands for vengeance. She insists upon putting the gyves and fetters upon the man, but while doing this Vanna whispers to him that she will save him and that her love is his. Guido's lust for vengeance blinds him to the truth. Vanna reels and falls half-fainting into the arms of Marco as Prinzi-  
valle is led out. Marco whispers that he has understood her deception. As the woman recovers, she calls eagerly for the keys of Prinzi-  
valle's dungeon that she may torture him herself.

The third act is short and is played in Prinzivalle's prison. Prinzivalle is freeing himself of the loosely wrought fetters as Monna Vanna hurriedly enters. The two lovers embrace passionately until Vanna warns Prinzivalle that they have but a moment and that she has the key of the outer door of the dungeon. She turns it in the lock, throws open the door, revealing the bright country outside Pisa. "Come" Vanna cries. "All space is yonder and all our life is there!" They go out together.

"Monna Vanna" is undoubtedly Février's most convincing effort in dramatic composition. If there is no great surge of inspiration in the opening act, Février rose to the opportunities of the scene between Monna Vanna and Prinzivalle in the second act. Much of the music of that division of the opera is stirring and wrought with skill and sincere feeling. Particularly fine is the narration by the Florentine general of the growth of his love for Vanna. Février's handling of voices and the orchestra is in the modern manner, even if his harmonization is conservative.

F. B.

## FLOTOW (FRIEDRICH VON)

### *Martha*

"**M**ARTHA," opera in three acts, libretto by St. Georges, translated into German by Friedrich, was first produced at Vienna, November 25, 1847, with Mlle. Anna Zerr in the title role, Herr Ander as Lionel, and Carl Formes as Plunkett. It was first produced in English and Italian at London in 1858, and in French at Paris in 1865. The history of its origin is interesting. M. de St. Georges, at the request of the manager of the Paris Grand Opera, wrote, in 1842, the libretto to a ballet entitled "Lady Henrietta, or the Servant of Greenwich," the subject being suggested to him by the adventures of two ladies of his acquaintance who had mingled with servants at a fair. The music was confided to three composers. The first act was given to Herr von Flotow, the second to Herr Burgmuller, and the third to M. Deldeves. The ballet had such a remarkable success, and Flotow was so delighted with the plot, that he entreated St. Georges to rewrite it for an opera. The latter consented, and the result of their collaboration was the appearance of one of the most popular operas which has ever been placed upon the stage.

The scene of the opera is laid at Richmond, England, and the time is during the reign of Queen Anne, though the Italian version places it in the fifteenth century, and the French in the nineteenth. Lady Henrietta, an attendant upon the Queen, tired of the amusements of court life, contrives a plan to visit the servants' fair at Richmond disguised as a servant-girl, and accompanied by Nancy, her maid, and Sir Tristan, her somewhat aged cousin, who is also her devoted admirer. In the first three scenes their plans are laid much to the disgust of

Sir Tristan, who is to pass as John, while his fair cousin masquerades as Martha. The duet between the ladies ("Of the Knights so brave and charming") and the trio with Tristan, are in dance time, and full of animation. The fourth scene opens in the market-place at Richmond, where the people are gathering to the fair. Thither also resort Plunkett, a farmer, and Lionel, his brother by adoption, whose parentage is unknown, and who has no souvenir of his father except a ring which has been left for him, with instructions to present it to the Queen if he ever finds himself in trouble. Lionel tells his story in an aria ("Lost, proscribed, an humble Stranger") which is universally popular. They have come to the fair to procure help for their farm. While the sheriff, according to law, is binding the girls for a year's service, Plunkett and Lionel meet Martha and Nancy, and are so delighted with their appearance that they tender them the customary bonus, or "earnest-money," which secures them. Too late for escape, they find that they are actually engaged, and they are obliged to drive away with the young farmers, leaving Sir Tristan in despair.

The second act opens in the farmhouse, where the four have arrived. The farmers inquire their names, and seek to find out what they can do, testing them first at the spinning-wheel. The spinning quartet ("When the Foot the Wheel turns lightly") is very gay and full of humor, and is one of the most delightful concerted numbers in the opera. The brothers soon find that their new servants are useless, but they are so pleased with them that they decide to keep them. At last Nancy, in a pet, kicks her wheel over and runs off, followed by Plunkett. Lionel, left alone with Martha, grows very tender to the new servant, and at last finds himself violently in love. He snatches a rose from her bosom, and refuses to return it unless she will consent to sing. She replies with the familiar ballad, "'T is the last Rose of Summer," which Flotow has interpolated in this scene, and in the performance of which he makes a charming effect by introducing the tenor in the close. Her singing only makes him the more desperately enamored, and he asks her to be his

wife on the spot, only to find himself the victim of Martha's sport, although his devotion and sincerity have made a deep impression upon her. Plunkett and Nancy at last return, and another charming quartet follows, "Midnight sounds," better known as the "Good Night Quartet." The two brothers retire, but Martha and Nancy, aided by Tristan, who has followed them and discovered their whereabouts, make good their escape. The next scene opens in the woods, where several farmers are drinking and carousing, among them Plunkett, who sings a rollicking drinking-song ("I want to ask you"). Their sport is interrupted by a hunting-party, composed of the Queen and her court ladies. Plunkett and Lionel recognize their fugitive servants among them, though the ladies disclaim all knowledge of the farmers. Plunkett attempts to seize Nancy, but the huntresses attack him and chase him away, leaving Lionel and Lady Henrietta together again. The scene contains two of the most beautiful numbers in the opera,—the tenor solo, "Like a Dream bright and fair" ("M' appari" in the Italian version), and a romance for soprano ("Here in deepest Forest Shadows"); and the act closes with a beautiful concerted finale, quintet and chorus. In this finale the despairing Lionel bethinks him of his ring. He gives it to Plunkett, desiring him to present it to the Queen. By means of the jewel it is discovered that he is the only son of the late Earl of Derby, and she orders his estates, of which he has been unjustly deprived, to be restored to him.

The last act is not important in a musical sense, for the climax is attained in the previous finale. The dramatic denouement is soon reached, and the Lady Henrietta, who has for some time been seriously in love with Lionel, is at last united to him; and it is almost needless to add that the fortunes of Plunkett and Nancy are also joined. The charm of "Martha" is its liveliness in action and tunefulness in music. Though not a great opera from a musical point of view, it is one of the most popular in the modern repertory, and though few others have been performed so many times, it still retains that popularity.

*Stradella*

"Stradella," romantic opera in three acts, was first written as a lyric drama and produced at the Palais Royal Théâtre, Paris, in February, 1837, and was subsequently rewritten in its present form under the title of "Alessandro Stradella" and produced at Hamburg, December 30, 1844. The English version, which was somewhat altered by Bunn, was produced in London, June 6, 1846. The story follows the historic narrative of Stradella, the Italian musician, except in the denouement. Stradella woos and wins Leonora, the fair ward of Bassi, a rich Venetian nobleman, with whom the latter is himself in love. They fly to Rome and are married. Bassi hires two bravos, Barbarino and Malvolio, to follow them and kill Stradella. They track him to his house, and while the bridal party are absent enter and conceal themselves, Bassi being with them. Upon this occasion, however, they do not wait to accomplish their purpose. Subsequently they gain admission again in the guise of pilgrims, and are hospitably received by Stradella. In the next scene Stradella, Leonora, and the two bravos are together in the same apartment, singing the praises of their native Italy. During their laudations the chorus of a band of pilgrims on their way to the shrine of the Virgin is heard, and Leonora and Stradella go out to greet them. The bravos have been so moved by Stradella's singing that they hesitate in their purpose. Bassi enters and upbraids them, and finally, by the proffer of a still larger sum, induces them to consent to carry out his design. They conceal themselves. Stradella returns and rehearses a Hymn to the Virgin which he is to sing at the festivities on the morrow. Its exquisite beauty touches them so deeply that they rush out of their hiding-place, and falling at his feet confess the object of their visit and implore his forgiveness. Leonora enters, and is astonished to find her guardian present. Explanations follow, a reconciliation is effected, and the lovers are happy. The denouement differs from the historical story, which, according to Bonnet, Bourdelot, and others, ends with the death of the lovers at Genoa, at the hands of the hired assassins.

The opera is one of the most charming of Flotow's works for its apt union of very melodious music with dramatic interest. Its most beautiful numbers are Stradella's serenade ("Horch, Liebchen, horch!"), the following nocturne ("Durch die Thäler, über Hügel"), the brilliant and animated carnival chorus ("Freudesausen, Jubelbrausen") of the masqueraders who assist in the elopement, in the first act; the aria of Leonora in her bridal chamber ("Seid meiner Wonne"), the rollicking drinking song of the two bravos ("'Raus mit dem Nass aus dem Fass") and the bandit ballad ("'Tief in den Abruzzen") sung by Stradella, in the second act; an exquisite terzetto ("Sag doch an, Freund Barbarino") sung by Bassi and the two bravos when they hesitate to perform their work, and Stradella's lovely Hymn to the Virgin ("Jungfrau Maria! Himmlisch verklärte"), in the last act.

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## FRANCHETTI (ALBERTO)

### *Germania*

THE name of Franchetti is not an unfamiliar one in the American concert-room and opera house. More than thirty years ago Theodore Thomas included one of his symphonies in a New York Philharmonic programme, and in the following year produced the prelude to his opera "Asraële." "Germania" was brought out for the first time in Milan March 11, 1902, and in this country January 22, 1910. The composer is of the Rothschild family on his mother's side, a baron by rank and very wealthy, but notwithstanding these drawbacks has shown himself a serious, industrious, and talented musician. He belongs neither to the advanced young Italian school nor to the Wagner school. In this regard he may be reckoned an independent composer, though in Italy he is regarded as the Italian Meyerbeer, probably from his love for the spectacular and great masses of sound.

The libretto of "Germania" was written by Luigi Illica, and its incidents are taken from the days of the Napoleonic invasion of Germany. It is peculiarly interesting for its array of historical characters, and for the selections from German folksong which are skilfully employed by the composer.

The opera is arranged in a prologue, two acts, and epilogue. The prologue opens in an old Nuremberg mill, the hiding-place of Palm, and also the place where the incendiary literature is printed. Several of the student patriots are gathered there and in their midst suddenly appears Rieke, who has been wronged by Karl Worms, one of the students,

and is in love with Frederick Loewe, another of the band who is at the front. Loewe returns, however, and implores Ricke to become his bride, just as the police enter the mill and arrest Palm.

The opening of the first act discloses a hut in the Black Forest, where Loewe and Ricke are in concealment, and are to be married that day. At the conclusion of the ceremony Worms arrives, fatigued with his wandering, and asks for shelter, but departs as he recognizes the married couple. Ricke, overcome by remorse, leaves her husband.

The second act opens in the secret resort of the Louise band, a patriotic order in Königsberg. Karl Worms is the leader, and in the midst of their discussions a voice is raised against Worms. When he discovers it is that of Loewe, insults are exchanged and a duel is prevented only by the sudden appearance of Queen Louise, leading Prince William. She interposes and peace is preserved.

The epilogue discloses the battlefield at Leipsic. Ricke, wandering over the field, discovers Loewe mortally wounded. He declares to her that he knows she is innocent and pleads with her to forgive Worms, who fell near him. She discovers the latter's body, and as she stands there Napoleon and his army appear in retreat. Loewe raises himself, apostrophizes Germany, and falls back dead.

The spectacular nature of the story and the large number of persons engaged upon the stage afford Franchetti the opportunity for just such a score as is best suited to his talent. While not appealing deeply to the emotions nor impressing by its elevation or nobility, still it is music written in a skilful and scholarly manner and shows the effect of his early German training,—an unusual quality in an Italian musician. One of the most impressive passages in the opera is that of the singing of the Hymn of Liberty by the patriots.

## GIORDANO (UMBERTO)

*Andrea Chénier*

THE opera "Andrea Chénier" by Umberto Giordano was first produced in Milan, March 26, 1896. The libretto is by Luigi Illica, the place Paris, and the time that of the French Revolution. The opera is arranged in four acts.

The first act opens in the ballroom of the Château de Coigny and discloses Gerard, who is a revolutionary and anxious to escape from domestic service, setting the ballroom to order. The Countess enters with Maddalena and Bersi her maid, and is followed by guests, among them the Abbé, Fléville, and Chénier, a poet. After some gay chatter the music strikes up for the dance and is interrupted by Gerard, who appears at the head of a forlorn-looking crowd, who are ordered out by the Countess, while Gerard's father intercedes for him.

The second act opens in the Café Hottot and reveals Chénier sitting at one table and Bersi and a spy at another. The spy is watching both of them. At this moment a friend brings Chénier his passport and urges him to quit Paris as he is to meet that day an unknown lady with whom he is in love. A mob headed by Robespierre passes the cafe, after which Bersi requests Chénier to await a lady called "Speranza." In the darkness Maddalena, watched by the spy, comes to meet Chénier. As she throws back her disguise, he recognizes her and the spy goes to report to Gerard. They declare their love and are about to fly when Gerard intercepts them and tries to seize her. In the encounter which ensues, Gerard is wounded, but warns Chénier he is proscribed and implores him to save Maddalena. Chénier flies, and the mob surrounds Gerard, who pretends he does not know who wounded him.

The third act opens in the Revolutionary Tribunal. While a member is addressing it, Gerard, though suffering from his wound, appears and pleads for money for the cause. The spy notifies Gerard that Chénier has been arrested and that Maddalena is near by. He also urges Gerard to inform against Chénier, who signs the necessary papers. At this moment Maddalena appears. Gerard declares that Chénier is in prison and avows his love for her. Maddalena seeks to escape and offers her honor for Chénier's life, but Chénier is summoned for trial and denounced as a traitor. He denies the charge, and as he is making his defence Gerard cries out that he had made his accusations from motives of jealousy. The mob, however, demands vengeance, and Chénier is led away.

The last act opens at midnight in the prison of Saint Lazare, where Chénier sits writing. Ronches, his friend, is with him, and Chénier reads his poem to him. Maddalena enters with Gerard and bribes the jailer to put her name on the death list in place of another woman, that she may die with her lover. They go to the executioner together.

It is about thirteen years ago that "Andrea Chénier" was first given in this country, and when it was recently revived it still preserved its charm. The text is thoroughly dramatic and the music suits it. It abounds in melodic passages and is also enlivened by the introduction of the "Marseillaise," the "Ca Ira," and "Carmagnola," the war cries of the Revolution. The most striking points of the opera are Gerard's monologue in the Tribunal Chamber and the subsequent duet with Maddalena, the Shepherd's Song in the first act, Chénier's solos both in the first and second acts, and the love duet with Maddalena.

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*Fedora*

"Fedora," Giordano's fourth opera, was produced for the first time at the Teatro Lirico, Milan, November 17, 1898. The text, written by Giordano and Arturo Colautti, was based upon the well-known drama by Victorien Sardou. In America the opera was given for the first time by the Metropolitan Opera Company, New York, December 5, 1906.

The characters of "Fedora" are as follows:

<i>Princess Fedora Romazov</i> . . . . .	SOPRANO
<i>Countess Olga Sukarew</i> . . . . .	SOPRANO
<i>Count Loris Ipanov</i> . . . . .	TENOR
<i>De Sirieux, a diplomat</i> . . . . .	BARITONE
<i>Dimitri, a groom (boy)</i> . . . . .	CONTRALTO
<i>Desiré, an attendant</i> . . . . .	TENOR
<i>Baron Rouvel</i> . . . . .	TENOR
<i>Cyrill, a coachman</i> . . . . .	BARITONE
<i>Borov, a doctor</i> . . . . .	BARITONE
<i>Grech, a police officer</i> . . . . .	BASS
<i>Lorék, a surgeon</i> . . . . .	BARITONE
<i>Boleslav Lazinski</i> . . . . .	MIME
<i>Doctor Muller</i> . . . . .	MIME
<i>Marka, a waiter.</i>	
<i>Basil, a domestic.</i>	
<i>Ivan, a detective.</i>	

The first act opens in the house of Count Vladimir Andrejevich, St. Petersburg (Leningrad). Desiré, the maid, Dimitri, the groom, and other servants are revealed in the Count's room as the curtain draws up. The marriage of the Count to Princess Fedora Romazov is discussed. The sound of an electric bell is heard. Dimitri, who has been asleep on a couch, is roughly awakened by Desiré and told to answer the summons. The other servants pass out. Fedora enters and inquires if the Count Vladimir has returned. Desiré answers that he has not. Fedora seats herself and, pointing to a closed door at the rear, asks to which room it gives access. Desiré answers, "the bedroom." Fedora takes up a portrait of her betrothed and sings, "O grandi occhi lucenti." Dimitri enters and announces that the Count's sleigh has arrived. Vladimir is brought in wounded and is

followed by Grech, the detective, and his colleague Ivan, and by De Sirieux. Fedora, who has had her back to the door, suddenly perceives that something is amiss. Grech has had the wounded man taken into the bedroom. Doctor Lorek and Doctor Müller have been summoned and now enter hastily. Grech explains in a low tone that the Count has been assassinated. The physicians enter the bedroom, the door of which remains open, and they can be seen with sponges, etc. attending to the wounded man. Doctor Lorek hands a prescription to the detective and requests him to hurry to a drug-gist and to get a priest. Fedora wishes to be with her wounded lover, but Lorek gently puts her aside and closes the bedroom door. The detective, Grech, re-enters and Fedora fiercely inquires of him who has attempted to assassinate the Count. Grech answers, the miscreant has not yet been caught.

He proceeds to examine the servants. Cyrill a coachman testifies that he heard two shots and that a man had hurried past him leaving bloodstained tracks on the snow. The investigation is interrupted momentarily by Doctor Müller sending for a phial. The boy Dimitri is then examined. He remembers that that morning a gentleman had called upon the Count, but he is unable to remember his name. Fedora cries that this was the assassin. She swears upon a Byzantine cross standing upon the desk to avenge her lover's murder. Suddenly the porter, Michael, remembers that the visitor was Count Boris Ipanov, who lives in a mansion opposite. The detectives go out to arrest Ipanov. Soon their shadows are to be seen on the windows of the house across the street. Fedora cries that the guilty man has been arrested. As she does so, the door of the bedroom opens and Doctor Lorek calls to her. Vladimir is dead. Grech enters and announces that the murderer has fled. Fedora falls senseless to the floor.

The second act is in a reception room of Fedora's mansion in Paris. There is a conservatory at the back of this and in front of it there stands a grand piano. The reception has begun as the curtain rises and Fedora is dispensing tea

to her guests. In the foreground is the Countess Olga Sukarew, who is surrounded by Baron Rouvel, Doctor Borov, Boleslav Lazinski and others. De Siriex enters and Fedora comes forward with Count Loris Ipanov. De Siriex is astonished at the presence of the man upon whom Fedora had vowed vengeance for the murder of her betrothed. She tells the diplomat that Loris has been entrapped, that he is infatuated with her and that she intends to wring a confession from his own lips. Olga comes forward and presents Boleslav, a Polish pianist, to Fedora and asks her if he shall begin to play. Fedora assents. Loris Ipanov, alone with Fedora, is led by the latter to confess his crime. He shot Vladimir Andrejevich. The latter had visited his house as a friend and had attempted to betray his (Ipanov's) wife. In the struggle which had resulted from the discovery of this by the outraged husband, Vladimir had been shot. Later Ipanov's wife fell sick and died and the murderer fled the country. Fedora is stunned by this perfidy of the man to whom she had been affianced. She demands proof, and Ipanov produces love letters written by Vladimir to his wife. Ipanov declares his passion for Fedora and she realizes that she loves him. Suddenly the sound of a whistle is heard. It is the detective, Grech, whose men have surrounded the house intending to arrest Ipanov as he leaves. Ipanov, making a gesture of departure, is restrained by Fedora. She declares her love for him and entreats him to remain.

The third act is laid in the flower garden of Fedora's villa in the Bernese Alps, where Ipanov is visiting her. The two lovers are gathering flowers. Olga enters. After badinage has been exchanged between her and Loris, there is heard the bell at the gate. Ipanov runs out, saying that he must visit the post-office for mail from Paris. De Siriex enters with his bicycle which he leaves against a tree. He and Olga exchange repartee concerning the Polish pianist, Boleslav with whom the girl had been smitten and who had suddenly left her. Olga faints when De Siriex reveals that the pianist was a member of the Russian secret service. When she recovers the diplomat proposes that they take a

ride on their bicycles in order to banish the recollection of the pianist. Olga goes indoors to change her dress and De Siriex, left alone with Fedora, becomes suddenly serious and informs her that it is she whom he has come to see.

Fedora is horror-struck when she is informed that Ipanov's brother has been arrested as a suspected Nihilist and drowned in a fortress on the Neva and that the mother of the two men had died of shock. De Siriex goes out with Olga, and Fedora, almost in a condition of collapse, is left alone. The voice of a Savoyard lad is heard singing in the distance: "My mountain girl returns not yet—." The evening comes on. Loris Ipanov returns from the post-office with letters and a telegram. He tells Fedora that he has received word of the death of his brother and mother. One of the letters which Fedora has been holding is taken by Ipanov. It is from Doctor Borov informing him that Valerian Ipanov had been betrayed by a woman in a letter written to the secret service from Paris and signed only with her first name. Loris is filled with terrible emotions and vows to hunt her down. He falls half swooning on a chair. Fedora endeavors to revive him. Basil, the servant, enters with a note. It is from Borov announcing his arrival. Ipanov announces that he will meet Borov at once and he and Fedora shall depart for Paris and track the murderer of his brother and mother. When Ipanov has gone Fedora takes a poison from the Byzantine cross which she wears around her neck and pours its contents into a cup of tea that is standing on the table. Ipanov returns and Fedora implores pardon for the woman who had betrayed him. The man suddenly realizes who it has been who has brought death and dishonor into his house. He makes a violent movement in Fedora's direction, but the woman quickly drains the cup of poison and sinks dying to the ground as Olga and De Siriex return from their ride. All at once Ipanov is stricken with remorse. He bends over Fedora and gives her his pardon. She dies in his arms. From afar there comes up the voice of the Savoyard shepherd singing "My mountain girl returns no more."



"Fedora" is a work thoroughly characteristic of its composer. Giordano is skilled in applying music to theatrical situations and this opera gives him excellent opportunities. While the work is not divided into the set scenes and arias of earlier dramatic music, it gives effective moments to singers in the provision of the streaming tune which the Italians have made their own. Among such moments are "O grandi occhi lucenti" and "Son gente risoluta" sung by Fedora in the opening act; the Canzonetta Russa sung by De Sirieux and the Canzonetta Francese sung by Olga in the second act, the air "Amor ti vicia" sung by Loris in the same act, as also the duet "Lascha che pianga" by Loris and Fedora. In the third act there should be mentioned the mountaineers' song "Dice la capinera," Olga's lively tune "Se amor ti allena" and Fedora's prayer "Dio di giustizia."

F. B.

*Madame Sans-Gêne*

"Madame Sans-Gêne," opera in four acts was written to a text by Renato Simoni, who based it upon the comedy of the same name by Victorien Sardou and E. Moreau. The first production was given at the Metropolitan Opera House, New York, January 25, 1915.

The characters in the four acts of the opera are as follows:

## ACT I

(10th of August, 1792)

<i>Caterina Huebscher (Madame Sans-Gêne), a washerwoman</i>	SOPRANO
<i>Tonietta, a washerwoman</i>	SOPRANO
<i>Giulia, a washerwoman</i>	SOPRANO
<i>La Rossa, a washerwoman</i>	SOPRANO
<i>Lefebvre, sergeant of the national guards</i>	TENOR
<i>Fouché</i>	BARITONE
<i>Count de Neipperg</i>	TENOR
<i>Vinagre, a drummer</i>	TENOR
<i>Maturino, a boy in the street</i>	SILENT
<i>Chorus and other People: Common People, Shop-keepers, National Guard, Artillery.</i>	

## ACT II

(September, 1811)

<i>Caterina (Madame Sans-Gêne), Duchess of Danzig</i>	SOPRANO
<i>Queen Carolina</i>	SOPRANO
<i>Princess Elisa</i>	SOPRANO
<i>Caterina's Maid</i>	SILENT
<i>Lefebvre, marshal and Duke of Danzig</i>	TENOR
<i>Fouché, minister of police</i>	BARITONE
<i>Count de Neipperg</i>	TENOR
<i>Despréaux, ballet-master</i>	TENOR
<i>Gelsomino, valet</i>	BARITONE
<i>Leroy, tailor</i>	BARITONE
<i>De Brigode, chamberlain of the Court</i>	BARITONE
<i>Court Ladies, Officers, Diplomats, Academicians, Valets.</i>	

## ACTS III and IV

<i>Napoleon</i>	BARITONE
<i>Caterina (Madame Sans-Gêne), Duchess of Danzig</i>	SOPRANO
<i>Queen Carolina</i>	SOPRANO
<i>Princess Elisa</i>	SOPRANO
<i>Madame de Buelow</i>	SOPRANO
<i>Lefebvre, marshal and Duke of Danzig</i>	TENOR
<i>Fouché, minister of police</i>	BARITONE
<i>Count de Neipperg</i>	TENOR
<i>De Brigode, chamberlain of the Court</i>	BARITONE
<i>Roustan, head of the Mamalukes</i>	BARITONE
<i>Constant, servant to Napoleon</i>	SILENT
<i>Court Ladies, Officers, Huntsmen, two Mamalukes.</i>	

The first act opens in the laundry of Caterina Huebscher, known as Madame Sans-Gêne. The Revolution is in full swing and the excitement in the street, the noise of cannon and pistols, the cries of the people penetrate the room in which the washerwomen Toniotta, Giulia and La Rossa are doing their work. La Rossa looks into the street and perceives Fouché, he, whom she says "puts the ban of hatred upon Austria and the king." Fouché comes in quickly, looking around him suspiciously. He believes that the cause of the people is lost and he wishes to depart, taking his laundry with him. The girls stuff the unwashed linen into Fouché's valise. The man asks for Caterina, who has not returned home, but to the accompaniment of a furious discharge of cannon and beating of drums in the street, Caterina runs in hastily with

a basket of linen under her arm. She gives a grimly humorous account of the difficulty which she has had in making her way home.

Fouché, who has been on the point of going out, stops short as the sound of shouting comes to his ears. He is informed that the Revolutionary forces have won and that the king has taken flight. Caterina sets the girls to work and calls to a boy in the street to tell Sergeant Lefebvre to come to her. Fouché, who has remained in the laundry unperceived by its mistress, now asks Caterina if Lefebvre is so dear to her and the woman explains that he is an Alsatian like herself and that she met him at Vauxhall, where he rescued her from the attentions of a rake. The laundress orders Fouché to go, but the latter says that he is waiting for the Tuilleries to fall. Caterina is mildly ironical and tells Fouché that when she is a duchess he shall be made Minister of Police. She reminds him that when thus raised to a high position he will be able to pay her for the washing and ironing of his shirts.

Fouché observes that La Rossa has just taken laundry to a young artillery officer who has not been asked to pay. He—Napoleon Bonaparte—is a soldier, Caterina says, and will be heard from. But Fouché expresses contempt. Another burst of sound is heard and the drummer boy, Vinaigre, runs in to announce that the Tuilleries is burning. Fouché with a gesture of triumph, goes out hastily. In a moment the others follow him and Caterina is left alone. She locks the door and closes the shutters and is taking down her cloak when two shots are fired outside of her door. The voice of a man saying that he has been wounded and entreating entrance is heard. Caterina opens the door and the Count de Neipperg staggers in.

Although he is a royalist, Caterina takes pity on the injured man and hides him in her own room. At that moment Lefebvre arrives with six soldiers to whom he introduces the laundress—Madame Sans-Gêne, he says she is called. The men drink and Lefebvre and Caterina talk of their love and future happiness. The former discovers that his hands are

stained with powder and, proceeding to Caterina's room to wash them, discovers the door locked. He becomes wild with jealousy and snatching the key from the woman, enters the room. There is silence. Lefebvre emerges and asks Caterina why she had not told him that a dead man was in the room. When his fiancée expresses only a mild concern for Count de Neipperg, Lefebvre tells Caterina that the man lives and that he was merely testing her, realizing that she had secreted the man only out of pity. He promises that he will arrange for the Austrian officer to escape. The national guard arrives and Lefebvre and his six soldiers join the battalion as it marches off singing the Marseillaise.

The second act is laid at the Chateau of Compiègne nineteen years later. The scene is a large salon. Caterina has become the Duchess of Danzig and her husband, formerly the Sergeant Lefebvre, is Duke and Marshal of France. As the act opens, the valet Gelsomino, Despréaux, the ballet master, and the tailor Leroy are talking of the vanished elegance of the old régime and of the upstarts who now have become ennobled. Caterina enters and makes it evident that her manners as a washerwoman have not changed since she became a duchess. She suggests that the ballet master give her lessons in deportment and, when her new clothes are being tried on by Leroy, her awkwardness with her long train is laughable. As the retainers go out, Lefebvre enters. He looks dejected and, as Caterina notices it, he tells her that Napoleon is greatly annoyed by her vulgarity, her inability to live up to her station at court. Then Lefebvre says that Napoleon suggested that these ills could be remedied by a divorce. Caterina bursts into tears, but her husband assures her that nothing shall ever part them. She is sitting on his knees and the two are kissing each other when Gelsomino opens the door and announces the Count de Neipperg.

De Neipperg is dejected. Napoleon has suspected him of being in love with the Empress and has banished him. He wishes to say farewell to her before he goes, but his two friends advise him against it. They are speaking about this

as Fouché enters. The Minister of Police, having learned of Napoleon's displeasure with Caterina, has come to urge her to watch her words and actions at the reception which the Duke of Danzig is about to give, for the two sisters of the Emperor are to be among the guests. Caterina discovers, to Lefebvre's annoyance, that although the visitors are beginning to arrive, she has not yet gone to dress. The ladies of the court discuss the sudden departure of de Neipperg and they entreat Fouché to explain the mystery.

There is a stir outside, and the Queen of Naples and the Princess of Lucca and Piombino, sisters of Napoleon are announced. They look around for the hostess, but Lefebvre, who is covered with confusion, has to explain that she is not well but will presently appear.

Caterina, nervous and frightened, rushes in, stumbling at the threshold as she enters. The royal ladies regard her haughtily and with evident displeasure, this making their hostess more awkward and more uncouth than ever. The ladies of the court are visibly amused at Caterina's mistakes, her difficulties with her train, but something like consternation is expressed when Lefebvre's wife deliberately insults the Queen of Naples by reminding her that the King, Murat, had once been a waiter. The royal women go out telling the court to follow them. Directly de Brigode, the Chamberlain, enters and coldly informs the Duchess of Danzig that the Emperor desires her presence at once. Lefebvre tenderly pledges Caterina his fidelity as she goes out.

The third act is in the apartments of the Emperor. Napoleon is sitting at his table running through some papers. Roustan stands at the back in the vicinity of a captain of the Hussars and some officers of the Staff. Napoleon calls for the captain's report and as the document is given him Fouché enters. The Emperor asks him if Count de Neipperg has gone and Fouché answers "yes" and says in a cynical aside: "But perhaps is back again." De Brigode appears and announces the Duchess of Danzig.

Before she is admitted Napoleon rises and observing the ladies of the court going to the Empress's room, somewhat

to the rear of his apartment, announces that he will also go to say good-night. He enters the Empress's salon. Napoleon's two sisters remain in the foreground, observing that their Imperial brother is in a bad mood. Napoleon returns and Caterina is announced. All the women of the court go out, the two royal ladies glaring malignantly at the Duchess of Danzig as they leave. Motioning her to sit down on the sofa, the Emperor plants himself in front of Caterina and speaking with repressed wrath, declares that she covers the court and himself with ridicule.

At first the Duchess defies Napoleon and then, when the Emperor brings forward her treatment of the Queen of Naples, justifies her behavior by declaring that she had been upholding the honor of the army when his sisters had scorned it—for they had scorned her who had fought beneath the flag. Napoleon is astonished and Caterina declares that she had been a canteen-woman, had served in twelve battles and had been wounded in the arm. The Emperor suddenly changes his mood and becomes enthusiastic. His original irritation returns, however, when Caterina speaks of the days when she had been a washerwoman. "A washerwoman" he asks "Have you plied every kind of trade?"

And the Duchess of Danzig replies that she had had to close her laundry because of those who did not pay their bills and she offers Napoleon a crumpled piece of paper representing his account. The astonished Emperor now remembers Madam Sans-Gêne and his anger is gone. He kisses the wounded arm and is about to help the Duchess with her cloak when a slight noise attracts his attention. Napoleon calls to Roustan to take away the lamp. He orders Caterina to remain silent and both wait in the dark.

In a moment Madame de Buelow, Matron of Honor to the Empress, enters stealthily, followed by Count de Neipperg. They are proceeding in the direction of the Empress's room when Napoleon steps forward and puts his hand on the Austrian's shoulder. Beside himself with rage the Emperor orders the arrest of de Neipperg, who declares that he had

merely come to take leave of Her Majesty. Caterina begs for mercy for the Count but her plea is of no avail.

The fourth act is laid in the same scene as the third. The candles are flickering out and the fire is dying down as Caterina sits in the Emperor's room absorbed in her thoughts. Lefebvre enters and is told by his wife how de Neipperg had been caught at the Empress's door. Lefebvre says that the man is lost. Caterina conceives the idea of going to the Empress's room and telling her that her lover is to be killed while she sleeps. She goes to the door, but Roustan is on guard there and, as Caterina turns away, Napoleon faces her. He asks the woman anxiously whether de Neipperg in her belief is guilty. Caterina says she knows nothing.

Suddenly an idea occurs to Napoleon. He orders Caterina to knock at the door of the Empress's room and announce that de Neipperg is there again. The woman protests, but the Emperor is inflexible. She knocks gently and the voice of the Empress is heard saying: "Is that you, Madame de Buelow?" Caterina answers tremblingly: "Majesty, Neipperg is here!" "'Tis well" the voice answers. "Give him this"—and the arm of the Empress protrudes from the door and hands a package to Caterina.

Napoleon hurries forward and snatches the letter from the half-fainting woman. The letter is addressed to the Emperor of Austria and it requests the latter—the Empress's father—to recall de Neipperg "whose assiduity" the writer says "troubles me and the Emperor." Caterina gives a cry of joy and a great load seems to have fallen from Napoleon's heart. He takes the Count's sword from his desk and orders Fouché to return it to him. The Emperor then turns to Caterina and Lefebvre and commands them to hold to each other for ever. The sound of the huntsmen is heard outside and Napoleon takes the hand of the Duchess of Danzig. The Emperor's sisters are standing there as Napoleon says; "May the Duchess of Danzig be as true again to me as ever was Madame Sans-Gêne!"

In its Revolutionary atmosphere—at least in the opening act—Giordano's "Madame Sans-Gêne" is not without

its resemblances to "Andrea Chénier," an earlier production of the Italian composer. Both make employment of the "Marseillaise," but Giordano made extensive use in "Madame Sans-Gêne" of another Revolutionary air, "La Carmagnole." The boisterous excitement of the opening act gives way to a different mood in the second — one in which Giordano has colored with attractive melody in the opening part, where Caterina and her husband demonstrate their love and fidelity, and there is not a little humor in the music of the latter part, when the Duchess of Danzig plays so awkwardly the role of *grande dame*.

F. B.

### *La Cena delle Beppe*

"La Cena delle Beppe" ("The Supper of the Jesters") was produced for the first time at La Scala, Milan, December 20, 1924.

In America the work was given for the first time at the Metropolitan Opera House, New York, January 2, 1926. Giordano's opera is based upon the play of the same name by Sem Benelli — a work which has been made familiar in an English translation as "The Jest." The following are the characters of the opera:

<i>Giannetto Malespini</i> . . . . .	BARITONE
<i>Neri Chiaramantesi</i> . . . . .	TENOR
<i>Gabriello Chiaramantesi</i> . . . . .	TENOR
<i>Il Tornaquinci</i> . . . . .	BASS
<i>Il Calandra</i> . . . . .	BARITONE
<i>Fazio</i> . . . . .	BARITONE
<i>Il Trinca</i> . . . . .	COMIC TENOR
<i>The Doctor</i> . . . . .	COMIC BARITONE
<i>Lapo</i> . . . . .	TENOR
<i>A Singer</i> . . . . .	TENOR
<i>Retainers of the Medici</i>	
<i>Tornaquinci's servants</i> . . . . .	
<i>Ginevra</i> . . . . .	SOPRANO
<i>Lisabetta</i> . . . . .	MEZZO-SOPRANO
<i>Fiammetta</i> . . . . .	SOPRANO
<i>Lalldomine</i> . . . . .	MEZZO-SOPRANO
<i>Cintia</i> . . . . .	MEZZO-SOPRANO

The action is laid in Florence at the time of Lorenzo il Magnifico.



The first act opens in the dining hall of the house, in Florence, of Tornaquinci. The table is laid for supper and servants are arranging the table as the master of the house stands expecting his guests. Giannetto Malespini enters, attired in a flaming red cloak. His servant Pazio attends him. Tornaquinci greets Giannetto and informs him that Lorenzo the Magnificent had ordered him to prepare this supper for seven or eight and he asks his guest whether the remaining members of the company, yet to arrive, are his friends. Giannetto replies: "No, enemies." Tornaquinci is puzzled and Giannetto explains that his enemies, the brothers Neri and Gabriello Chiaramantesi, having discovered his clandestine love for Neri's mistress Ginevra, had entrapped him by a subterfuge, blindfolded him and tied him in a sack, and after ducking him many times in the river Arno, had let him out to dig the point of their poignards into his skin. The supper, he adds, is ostensibly to make peace.

At this point the two brothers, Neri and Gabriello enter with Ginevra. They greet Tornaquinci and Neri insultingly salutes Giannetto, whose manner indicates that he is physically afraid of the blustering Chiaramantesi. Neri tells the shrinking Giannetto that he may kiss the hand of Ginevra and as trouble appears to be beginning again, Tornaquinci reminds all that they are there to make peace. Neri boastfully declares that peace or war are the same to him. They are on the point of taking in hands in token of amity when Giannetto reminds the other brother, Gabriello, that both have unhappiness in common—that both love Ginevra. Neri flares up again and once more Tornaquinci reminds them of the object of the supper. He orders the meal to be served. Gabriello declares that he cannot stay for the supper; that he must depart for Pisa. As he goes, Neri warns him to forget that which Giannetto has said and adds that Ginevra is too dear to him to allow any one to covet her. Ginevra mocks as Gabriello makes his exit.

They sit down to the table. Ginevra sings that the mind of a woman is a roseate cloud of spring ("Le mente della

donne"). Neri, suddenly filled with ardent passion, kisses her on the mouth. He begins to boast again. In all Florence, he says, there is no man who can inspire him with fear. Giannetto wagers the braggart that he would not dare to go to Checcherino, in Vacchereccia, where the rough element among the Florentine youths congregates. Neri, who has been drinking much wine, accepts the wager and asks his host, Tornaquinci, to hold the stakes.

Telling Ginevra to go home, the braggart takes off his coat and directs the servants to bring him his armor. This is buckled on to him by the servants and Neri departs, not omitting to hurl some insults at the absent Lorenzo the Magnificent as he goes. Directly Neri's presence is removed, Giannetto starts up, collects the garments which the boaster removed when he put on his armor and directs Fazio to hurry with them to his house, thereafter to fly to Vacchereccia and shout to all that Neri has become insane. "And you, Milord" he says to Tornaquinci, "go to the Magnificent and tell him that the jest has just begun and promises to be a perfidious and a stupendous one!" Clad in his flaming scarlet coat, Giannetto goes out.

The second act is in an antechamber in Ginevra's house. A door on the right of the chamber leads to Ginevra's room. The maid Cintia, followed by Lapo, another servant, runs in hurriedly and knocks at Ginevra's door. The latter, not yet dressed, looks out and Cintia informs her that Neri has gone mad and that the previous night he had gone to Vacchereccia and had tried to kill everybody. Ginevra declares that this is impossible; that he spent the night in the house and at that moment he is still asleep in their room. She goes toward the door of the bedchamber and it opens, revealing Giannetto about to emerge from it. Ginevra is astonished, but Giannetto explains that he entered last night disguised in Neri's clothes. Neri, he says, is mad. The man then tells of the happiness that has been his and Ginevra, listening, feels herself attracted to an admirer who, if not courageous, is enterprising. She sings of love ("Sapendo invece d'esser con un ladro") and is about to bestow

her caresses upon Giannetto when a clamor of voices is heard in the distance and Fazio breaks in, urging his master to hurry to a place of safety, as Neri has freed himself from the bonds which had been placed on him the previous night and was on his way to Ginevra's house filled with fury and yearning for revenge.

Giannetto and Ginevra are terrified, but Giannetto decides to rally his retainers and not only to repulse Neri, but hold him. He and Ginevra disappear as the infuriated Neri rushes in, still clad in his armor and shouting that he is not mad. He declares that he has won the bet but that it has cost him dearly and that Giannetto will have to pay for his wounds. Neri has laid aside his arms and, approaching Ginevra's door, knocks upon it. The woman inside screams and implores the Virgin to save her from the maniac. Neri shakes the door furiously and is about to break in when Giannetto's men enter and, after a fierce struggle, take him prisoner. Giannetto and his servant now appear and the former mocks his captive. He declares that his heart is broken to see poor Neri mad and he calls upon Ginevra to come and look at her former lover bound. Declaring that he will remain to take care of Ginevra, Giannetto orders the retainers to remove Neri to a maniac's cell. There is another fearful struggle and the prisoner is carried out.

The third act takes place in a subterranean dungeon of the Medici Palace. Giannetto and the Doctor are discussing the madness of Neri, the Doctor insisting that the supposed maniac should be bound securely to a chair and then confronted with those who may evoke emotions of surprise or terror from him—his reasoning being that the shock would either cure him or make him permanently worse. As the Doctor leaves to arrange this matter, Fazio enters and informs Giannetto that Neri's brother Gabriello has returned and that he has visited Ginevra, but that the latter refused to allow him entrance, whereupon the man swore to kill his rival and was at that moment at Giannetto's house waiting for him. Neri is brought in, bound to a chair and accompanied by the Doctor, who proposes that the confrontations

should now take place. At a sign from Giannetto there enter Trinca, whose innamorata had been stolen by Neri, and three girls — Laldomine, Fiammetta and Lisabetta — who once had been his flames. Trinca, having satisfied himself that Neri is securely bound, derides him and subjects him to minor torture by sticking the point of a dagger in his cheeks. Of the three girls the only one who shows commiseration for Neri is Lisabetta.

Meanwhile the behavior of the supposed madman has been so violent that the Doctor orders the confrontations stopped. All leave except Lisabetta, who is permitted, as one of Neri's victims, to remain and continue his discomforts. The girl, however, tells Neri that she still loves him and the man finally persuades her that he is not mad. In order to bring about his escape, she urges Neri to make it appear that he has really become insane. Giannetto re-enters and Neri begins to play his part. Lisabetta assures Neri's captor that his joke has gone too far and that the captive's mind has really given away, but that he is now harmless. Giannetto is filled with remorse and implores Neri to forgive him. He assents to Lisabetta's proposal that the "lunatic" should be freed and allowed to go with her to her home, where her grandmother will take care of him. Neri's shackles are undone and, repressing an impulse to throw himself upon Giannetto, he goes out mildly, led by Lisabetta. Giannetto is not sure about his enemy's madness, but he determines to go that night to Ginevra; if Neri is mad, he will not be there too. If he is not mad, he will certainly rejoin his mistress and death will go with him.

The fourth act employs the same scene as the second. It is night and Ginevra is being adorned by her maid Cintia, who tells her that one of her admirers will surely pass through the street singing the song "The Month of May." Ginevra tells the girl to open the window so that the song may be heard. Soon a noise is heard and Neri, dressed as he was in the Medici dungeon, enters. Ginevra and the maid are terror-stricken and the man orders Cintia to leave. Neri then upbraids his mistress for her betrayal of him and

informs her that the altar of love must be purged by the blood of a victim. Ginevra vainly entreats him to have pity. Neri orders her to enter her room, there to wait in the darkness for Giannetto. He himself will hide behind a curtain and as soon as Giannetto feels that all is safe, he will emerge. Filled with terror, Ginevra does as she is bid. From outside a voice is heard singing the "May Song" ("Tornato é Maggio"). Neri takes out a dagger and secretes himself. At that moment a man, wrapped in a flaming red cloak, traverses the antechamber and enters Ginevra's room. Suddenly the air is rent by the combined screams of a man and a woman and the voice of Neri is heard from within the chamber calling out that at last he has been revenged upon Giannetto. The murderer comes out of the room with the bloodstained dagger still in his hand and is met—by Giannetto, pale and rigid in the moonlight. Neri, stunned by this apparition, drops the stiletto, and almost voiceless with horror, commands his enemy to inform him whom he has killed in the inner room. "It is your brother Gabriello!" says Giannetto. Reeling like a drunken man, with his eyes staring and his face ghastly, Neri totters into the room, gives a wild cry as he discovers that Gabriello is a corpse and emerges with his mind completely gone. Babbling of Lisabetta, he staggers out into the darkness.

"La Cena delle Beffe" is thoroughly characteristic of Giordano's style. While there are not in it, as in the older operas, a succession of arias, there are many moments—as in Ginevra's "*Perché la donna ama*" in the opening act; her "*Sapenda invece d'esser con un ladro d'amore*" of the second act; Lisabetta's "*Mi chiamo Lisabetta*" sung in the dungeon scene, etc.—which are filled with melody that give every opportunity to the singers. Nor in the more dramatic portions does Giordano's grasp of theatrical technique ever fail him.

## GLUCK (CHRISTOPH WILLIBALD)

### *Orpheus*

“**O**RPHÉUS,” the libretto by the Italian poet Calzabigi, was first produced at Vienna, October 5, 1762, and for the first time outlined the new ideas which Gluck had advanced for the reform of the lyric stage. Twelve years later the composer revised the work. Several new numbers were added, its acts were extended to three, and the principal role was rewritten for a high tenor in place of the alto, to whom it had been originally assigned. In this form it was brought out at the Paris Académie, August 2, 1774. In 1859 it was revived in Paris, for which occasion Berlioz restored the original alto part for Mme. Viardot-Garcia.

The story, except in its denouement, closely follows the antique legend. After performing the funeral rites of Eurydice, Orpheus resolves to seek for her in the world of Shades, having received permission from Zeus upon condition that he will not look upon her until they have safely returned. Orpheus descends to Hades; and though his way is barred by phantoms, his pleading appeals and the tender tones of his lute induce them to make way for him. He finds Eurydice in the Elysian fields, and taking her by the hand leads her on to the upper world. In a fatal moment he yields to her desire to see him and she sinks back lifeless. Love, however, comes to the rescue, and full of compassion, restores her. Thus the happy lovers are reunited; and the opera closes without the tragic denouement of the old myth. In the American performances the opera was divided into four acts, which is the order followed here.

The short overture is characterized by a grandeur and

solemnity that well befit the pathetic story. The curtain rises upon a grotto containing the tomb of Eurydice, against which Orpheus mournfully leans, while upon its steps youths and maidens are strewing flowers as they chant the sombre song, "Ah! in our still and mournful Meadow." The sad wail of Orpheus upon the single word "Eurydice" is heard through its strains, which continually increases in solemnity. At last, as if too much to bear, Orpheus interrupts their threnody with the words, "The Sounds of your Lament increase my bitter Anguish." The chorus in reply resumes its melancholy tribute to Eurydice and then retires, leaving Orpheus alone, who in a monologue full of pathos and sorrow ("My Eurydice! my Eurydice! lost forever"), sings his grief and implores the gods to restore his loved one. In answer to his prayer, Amor, god of love, appears and announces that the gods have been moved to compassion; and if his song and lyre can appease the phantoms, death shall give back Eurydice upon the conditions already named. The act closes with the joyful song of Orpheus, "Will pitying Heaven with wondrous Favor restore mine own?"

The second act opens in the abyss of the underworld. Flames shoot up amid great masses of rock and from yawning caverns, throwing their lurid glare upon the phantoms, who, writhing in furious indignation, demand in wild and threatening chorus, as the tones of Orpheus's lyre are heard, "Who through this awful Place, thinking alive to pass, rashly dares venture here?" Madly they call upon Cerberus "to kill thy new Prey here." The barking of the triple-headed monster is heard in the tones of the orchestra. They surround Orpheus as he approaches, and with renewed clamor continue this thrilling chorus. In the midst of its cruel intensity is heard the appealing voice of Orpheus ("In Pity be moved by my Grief"). With overwhelming wrath comes the reiterated monosyllable, "No," from the Furies,—one of the most daring and powerful effects ever made in dramatic music,—followed by another appalling chorus, as they announce to him, "These are the Depths of Hell, where the Avengers dwell." At last they are touched by the charm of his music

and the sorrow of his story; and as their fury dies away, the song of Orpheus grows more exultant as he contemplates the reunion with Eurydice.

The gates of the lower world are opened, and in the third act Orpheus enters Elysium. The scene begins with a tender, lovely song by Eurydice and her companions ("In this tranquil and lovely Abode of the Blest"), the melody taken by the flute with string accompaniment. All is bright and cheerful and in striking contrast with the gloom and terror of the Stygian scene we have just left. After a short recitative ("How mild a Day, without a Noon"), Orpheus seeks her. She is brought to him by a crowd of shadows; and breaking out in joyful song he takes her by the hand and turns his face to the upper world.

The fourth act is almost entirely an impassioned duet between Orpheus and Eurydice. He releases her hand for fear that he may turn and look upon her. Eurydice chides him ("Am I changed or grown old that thou wilt not behold me?"). In vain he urges her to follow him. She upbraids him for his coldness, and demands one glance as a test of his love. He still refuses, and then she sorrowfully bids him farewell. At last, overcome with weariness and sorrow, he gazes upon her; and at that instant she falls lifeless. Then Orpheus breaks out in that immortal song, the "*Che farò senz' Eurydice*" ("I have lost my Eurydice"), the beauty and pathos of which neither time nor change of musical custom can ever mar. He is about to take his life with his sword; but Amor suddenly appears upon the scene, stays his hand, and tells him the gods are moved by his sufferings. He restores Eurydice to life, and the opera closes with a beautiful *terzetto* in Love's temple. The denouement is followed by ballet music.

### *Armide*

Gluck's grand heroic opera "*Armide*" was produced for the first time at the Académie Royale de Musique, Paris, September 28, 1777. The text, by Quinault, was based upon the



"Gerusalemme Liberata" of Tasso — a text which also had been used by Jean Baptiste Lully for his "Armide et Renaud" (1686). The story was a favorite one with composers of the seventeenth and eighteenth centuries — one of the best-known examples of its operatic use before Gluck was Handel's "Rinaldo" (1711) — but it has been employed also by modern composers as in the case of Brahms' cantata "Rinaldo."

The characters of Gluck's opera are as follows:

<i>Armide, Princess of Damascus, niece of Hidroat</i> . . .	SOPRANO
<i>Phénice, friend of Armide</i> . . . . .	SOPRANO
<i>Sidonie, friend of Armide</i> . . . . .	SOPRANO
<i>Hidroat, King of Damascus</i> . . . . .	BARITONE
<i>Aronte, a warrior</i> . . . . .	BASS
<i>Rinaldo, Commander of the army of Godfrey of Bouillon</i> . . . . .	TENOR
<i>Artemidore, a knight</i> . . . . .	TENOR
<i>Ubaldo, a knight</i> . . . . .	BARITONE
<i>A Danish knight</i> . . . . .	TENOR
<i>The Spirit of Hate</i> . . . . .	ALTO
<i>A Demon disguised as Lucinda</i> . . . . .	SOPRANO
<i>A Demon disguised as a Naiad</i> . . . . .	SOPRANO
<i>Demons disguised as Nymphs, Shepherds and Shepherdesses, Flying Demons transformed into Zephyrs, etc.</i>	

The overture to "Armide" is a version of one which Gluck had written for his "Telemaco" (1750). The first act opens in the palace at Damascus of Armide, a princess who is possessed of magic powers. The two confidants of Armide, Phénice and Sidonie, are urging her to banish the melancholy which broods over her, in spite of the fact that the warriors of Godfrey of Bouillon have been overcome by her magic arts. Armide explains that her triumphs are as nothing because she has been unable to subdue Rinaldo, the knight who has always been invincible. The two women seek to show Armide that one captive the less can make but little difference when she has brought so many under her power, but the Princess is not to be consoled. She expresses the hate for Rinaldo that consumes her and describes a dream in which she had been struck a mortal blow by him. Hidroat, the uncle of Armide, now enters with his suite. He wishes

his niece to choose a husband so that the succession to his throne may be assured. But Armide declares that the alluring ties of Hymen frighten her (*"La chaine de l'Hymen m'étonne"*). Hidroat again endeavors to convince her that happiness can be hers in the arms of one she loves, but Armide reiterates her resolve to live alone and states that he who conquers Rinaldo — if conquered he can be — can be the only one to earn her love. The chorus and Armide's two companions now sing her praises and this is interspersed by a ballet. All are thus celebrating the might of Armide when the soldier Aronte enters, bleeding from wounds and carrying a broken sword. He had been given charge of the captured knights and was leading them thither when they were taken from him by a redoubtable warrior. Armide at once exclaims; "Oh, heaven! it is Rinaldo." Aronte answers "'Tis he!" and falls dead upon the stage. The act ends with Armide, Hidroat and the populace swearing vengeance.

The second act opens in a wood. Rinaldo is taking leave of the knight Artemidore, whom he has rescued from his captors. Artemidore wishes to accompany Rinaldo, who has incurred the displeasure of Godfrey of Bouillon and who has been banished by the latter. Rinaldo, however, persuades Artemidore to return to the Christian camp and, on being warned by his friend against the seductions of Armide, declares that his only passion is for liberty. Hidroat and Armide enter and they call upon the spirits of hate and rage to deliver Rinaldo into their hands (Duet: *"Esprits de haine"*). At the conclusion of this invocation Rinaldo is seen approaching. Hidroat would have his soldiers, hidden in the wood, capture the unsuspecting knight, but Armide insists that the victim be left to her. Rinaldo, overcome by the magic of the place, takes off his armor and, musing on the beauty of his surroundings, falls asleep by the banks of a stream. Naiads come out and warble around him and there is a ballet. A shepherdess sings — her air, *"On s'étonnerait moins que la saison nouvelle"* has long been regarded as one of Gluck's finest inspirations — and Armide, holding an arrow in hand, approaches the sleeping warrior with the in-

tention of thrusting it into his heart. As she is about to do this, Armide is suddenly seized with compunction; her anger fails and she realizes that hate has been superseded by love. She calls upon the Demons to transform themselves into Zephyrs and carry her and Rinaldo to the ends of the earth.

The third act is played in a wild and rocky country. It opens with a fine aria sung by Armide ("Ah! si la liberté me doit être ravie") who laments her weakness in loving the man whose life she had but lately sought. Phénice and Sidonie enter and attempt to console her, but Armide is torn by mixed emotions, for Rinaldo has rejected her love. She calls upon the Spirit of Hate ("Venez, venez, haine implacable") and the latter emerges from Hades, accompanied by Evil Spirits. Hate sings an aria ("Je réponds à tes vœux") descriptive of his power. There is a ballet of Furies and Hate conjures Love to leave the bosom of Armide; but while he is doing this, Armide orders him to cease and to leave Love in her heart. She commands Hate to disappear and the latter, warning her that Love shall be her undoing and that Rinaldo will escape all her charms, sinks with his attendants out of sight.

The fourth act—its locale a wild and rugged landscape—opens with a scene between Ubaldo and the Danish Knight, who have been sent by the Crusaders to recall Rinaldo. Ubaldo carries a shield and a magic scepter, which have been given to him by a magician in order to overcome the sorceries of Armide, and the Danish Knight bears a sword which is intended for Rinaldo. The landscape is covered with mist and from caverns and chasms frightful monsters peer out. Ubaldo disperses these demons by means of his magic scepter. The mist lifts and a pleasant countryside is revealed. The two knights warn each other of the seductions which Armide may have prepared for them (Duet; "Redoublons nos soins") and Ubaldo points out the palace in which the enchantress is lingering with Rinaldo.

A Demon, disguised as Lucinda, the beloved of the Danish Knight, now appears and endeavors to beguile Ubaldo's companion with her seductions. In spite of Ubaldo's prot-

estations that Lucinda is part of Armide's plan for their destruction, the Danish Knight is about to yield to the demon's allurements when Ubaldo touches Lucinda with his magic scepter and she vanishes. Another demon similarly tempts Ubaldo and this one, too, is vanished by the scepter, now in the hands of the Danish Knight. The act ends with a duet in which the two knights resolve to fortify themselves against further temptations.

The fifth act is set in Armide's palace. Armide is taking leave of Rinaldo, for she must consult the supernatural powers. The knight entreats her not to go. They declare their love in a duet—one of Gluck's most admirable inspirations (*"Aimons nous"*) and finally Armide, before she goes, summons the spirits to entertain her hero. The Pleasures and a Troop of Happy Lovers appear and sing and dance. Rinaldo, surfeited by these actions, commands the spirits to leave him so that he may wait for the return of Armide. At this point Ubaldo and the Danish Knight enter. They call upon Rinaldo to rouse himself and to forswear the shameful leisure into which he has been beguiled. They give him the shield and the sword and Rinaldo, suddenly come to his senses, prepares to leave with them. At that moment Armide returns and, taking in the situation at a glance, beseeches Rinaldo not to forsake her. Her passionate protestations of love are in vain; for Rinaldo tells her that Glory calls him, but that after Glory he will love her best. After he goes, Armide calls upon the Demons to destroy her palace of Pleasure.

F. B.

## GOLDMARK (CARL)

### *The Queen of Sheba*

"**T**HE Queen of Sheba" was first produced in Vienna, March 10, 1875, and was first heard in this country at New York, December 2, 1885, when the cast was as follows:

<i>King Solomon</i> . . . . .	Herr ROBINSON.
<i>High Priest</i> . . . . .	Herr FISCHER.
<i>Sulamith</i> . . . . .	Frl. LERHMANN.
<i>Assad</i> . . . . .	Herr STRITT.
<i>Baal Hanan</i> . . . . .	Herr ALEXI.
<i>Queen of Sheba</i> . . . . .	Frau KRAMER-WEIDL.
<i>Astaroth</i> . . . . .	Frl. BRANDT.

The libretto by Mosenthal is one of rare excellence in its skilful treatment of situations and arrangement of scenes with the view to spectacular and dramatic effect. The Biblical story has but little to do with the action of the opera beyond the mere fact of the famous visit of the Queen of Sheba to Solomon. The stirring episodes during the journey and the visit spring from the librettist's imagination. The story in substance is as follows:

King Solomon, learning of the Queen's intention to visit him, sends his favorite courtier Assad to escort her. While she waits outside the gates of Jerusalem, Assad announces her arrival to the King and Sulamith, the daughter of the high priest, to whom the courtier is affianced. Observing his disturbed looks, the King, after dismissing his attendants, inquires the cause. Assad replies that on their journey through the forest he had encountered a nymph bathing whose beauty had so impressed him as to banish even the thoughts of his affianced. The wise Solomon counsels him to marry Sulamith at once. Meanwhile the Queen comes into the King's presence, and as she lifts her veil reveals the unknown fair one. She

affects ignorance of Assad's passion; but when she learns that he is to wed Sulamith love for him springs up in her own breast. Upon the day of the wedding ceremony Assad, carried away by his longing for the Queen, declares her to be his divinity, and is condemned to death for profaning the Temple. Both the Queen and Sulamith appeal to the King for mercy. He consents at last to save his life, but banishes him to the desert. The Queen seeks him there, and makes an avowal of her love; but Assad repulses her. As Sulamith comes upon the scene a simoom sweeps across the desert. They perish in each other's arms; while in a mirage the Queen and her attendants are seen journeying to their home.

The first act opens in the great hall of Solomon's palace with a brilliant, joyous chorus ("Open the Halls, adorn the Portals") in praise of the King's glory. After the entrance of the high priest, Sulamith sings a fascinating bridal song ("My own Assad returns"), richly Oriental both in music and sentiment, dreamy and luxurious in its tone, and yet full of joyous expectation, with characteristic choral refrain and dainty accompaniment. The fourth and fifth scenes are full of agitation and unrest, and lead up to Assad's explanation of his perturbed condition ("At Lebanon's Foot I met Arabia's Queen"), a monologue aria of rich, glowing color, and reaching a fine dramatic climax as it progresses from its sensuous opening to the passionate intensity of its finale. It is followed by the entrance of the Queen, accompanied by a brilliant march and a jubilant chorus ("To the Sun of the South our Welcome we bring") and a stirring concerted number, describing the recognition of the Queen by Assad; after which the chorus resumes its jubilant strain, bringing the act to a close.

The second act opens in the gardens of the palace and discloses the Queen, who gives expression to her love for Assad and her hatred of Sulamith in an impassioned aria ("Let me from the festal Splendor"). In the second scene Astaroth, her slave, appears and lures Assad by a weird strain, which is one of the most effective passages in the opera ("As the Heron calls in the Reeds"). After a short

arioso by Assad ("Magical Sounds, intoxicating Fragrance"), a passionate duet with the Queen follows, interrupted by the call of the Temple-guard to prayer. The scene changes to the interior of the sanctuary with its religious service; and with it the music changes also to solemn Hebrew melodies with the accompaniment of the sacred instruments, leading up to the stirring finale in which Assad declares his passion for the Queen, amid choruses of execration by the people.

The third act opens in the banquet-hall upon a scene of festivity introduced by the graceful bee dance of the Almas. It is followed by the powerful appeal of the Queen for Assad's life, rising to an intensely dramatic pitch as she warns the King of the revenge of her armed hosts ("When Sheba's iron Lances splinter and Zion's Throne in Ruins falls"). In sad contrast comes the mournful chant which accompanies Sulamith as she passes to the vestal's home ("The Hour that robbed me of him"), and ends in her despairing cry rising above the chorus of attendants as Solomon also refuses her petition.

The last act passes in the desert. Beneath a solitary palm tree Assad laments the destiny which pursues him ("Whither shall I wend my weary Steps?"). In the next scene the Queen appears, and an agitated duet follows, ending with her repulse. Assad in despair calls upon death to relieve him. The sky darkens. Clouds of sand envelop the fugitive. The palm bends before the blast as the simoom sweeps by. The storm at last subsides. The sky grows brighter; and the Queen and her attendants, with their elephants and camels, appear in a mirage, journeying eastward, as Sulamith and her lover expire in each other's arms. As their duet dies away, the chorus of maidens brings the act to a close with a few strains from the love-song in the first act.

#### *The Cricket on the Hearth*

"Heimchen am Herd," or "The Cricket on the Hearth," was written by Carl Goldmark, the text by Willner, and was first produced at Berlin in 1896, but it did not find

its way to this country until 1910. It is divided into three acts, the story closely following Dickens' well-known tale.

The first act opens in the home of John Perrybingle with a prologue by the elves, followed by a song by the cricket, the dweller on the hearth. Dot tells the cricket the secret of the child. May, the orphan, lamenting her departed lover, grieves over her coming marriage to old Tackleton. Meanwhile John comes home, bringing Edward, her lover, in the disguise of a sailor.

The second act transpires in a garden, disclosing May and Tackleton at supper, the latter very jealous of this mysterious newcomer. Edward reveals himself to Dot, and John in turn becomes so jealous of him that he is bent upon killing him. But the cricket charms him to sleep and in his sleep he dreams that he is in a garden peopled by elves and that he is to be a happy father.

The third act opens in John's home, and May, convinced of Edward's loyalty, leaves with him for the marriage ceremony, in spite of Tackleton's effort to prevent it. Dot tells John her secret and he too is reconciled, and a tableau of the happy quartet closes the scene.

As compared with the operas of impression and the efforts of the advanced composers to make the orchestration tell the story without the aid of the conventional melody, "The Cricket on the Hearth" seems old-fashioned enough. It is a simple, charming story, illustrated by simple, charming, tuneful music that appeals to the heart rather than to the head. It is all fresh and spontaneous from beginning to end, and story and music are perfectly blended. The special points of interest are the chorus of elves, the cricket's song, "I am the Cricket," and the home song in the first act; the quintet, Dot's dance, and cricket's song in the second; and the prelude, the basis of which is a German folk-song, Edward's song of the sea, and the marriage choruses in the finale of the third.



## GOUNOD (CHARLES FRANÇOIS)

### *Faust*

"**F**AUST," grand opera in five acts, words by Barbier and Carré, founded upon Goethe's tragedy, was first produced at the Théâtre Lyrique, Paris, March 19, 1859, with the following cast of the principal parts:

<i>Marguerite</i> . . . . .	Mme. MIOLAN-CARVALHO.
<i>Siebel</i> . . . . .	Mlle. FAIVRE.
<i>Faust</i> . . . . .	M. BARBOT.
<i>Valentin</i> . . . . .	M. REGNAL.
<i>Mephistopheles</i> . . . . .	M. BALANQUÉ.
<i>Martha</i> . . . . .	Mme. DUCLOS.

The opera was first produced in London as "Faust," June 11, 1863; in English, January 23, 1864; and in Germany as "Margarethe."

The story of the opera follows Goethe's tragedy very closely, and is confined to the first part. It may be briefly told: Faust, an aged German student, satiated with human knowledge and despairing of his ability to unravel the secrets of nature, summons the evil spirit Mephistopheles to his assistance, and contracts to give him his soul in exchange for a restoration to youth. Mephistopheles effects the transformation, and reveals to him the vision of Marguerite, a beautiful village maiden, with whom Faust at once falls in love. They set out upon their travels and encounter her at the Kermesse. She has been left by her brother Valentin, a soldier, in care of Dame Martha, who proves herself a careless guardian. Their first meeting is a casual one; but subsequently he finds her in her garden, and with the help of the subtle Mephistopheles succeeds in engaging the young girl's affection. Her simple lover, Siebel, is discarded, and his nosegay is thrown away at sight of the jewels with which Faust tempts her.

When Valentin returns from the wars he learns of her temptation and subsequent ruin. He challenges the seducer, and in the encounter is slain by the intervention of Mephistopheles. Overcome by the horror of her situation, Marguerite becomes insane, and in her frenzy kills her child. She is thrown into prison, where Faust and Mephistopheles find her. Faust urges her to fly with them, but she refuses, and places her reliance for salvation upon earnest prayer, and sorrow for the wrong she has done. Pleading for forgiveness, she expires; and as Mephistopheles exults at the catastrophe he has wrought, angels appear amid the music of the celestial choirs and bear the sufferer to heaven.

The first act is in the nature of a prelude, and opens with a long soliloquy ("Interrogo invano") by Faust, in which he laments the unsatisfactoriness of life. It is interwoven with delightful snatches of chorus heard behind the scenes, a duet with Mephistopheles ("Ma il Ciel"), and the delicate music accompanying the vision of Marguerite.

The second act is contained in a single setting, the *Kermesse*, in which the chorus plays an important part. In the first scene the choruses of students, soldiers, old men, girls, and matrons are quaintly contrasted, and full of animation and characteristic color. In the second, Valentin sings a tender song ("O santa Medaglia") to a medallion of his sister which he wears as a charm. It is followed by a grim and weird drinking-song ("Dio dell' Or"), sung by Mephistopheles. The latter then strikes fire from the fountain into his cup, and proposes the health of Marguerite. Valentin springs forward to resent the insult, only to find his sword broken in his hands. The students and soldiers recognize the spirit of evil, and overcome him by presenting the hilts of their swords in the form of a cross, the scene being accompanied by one of the most effective choruses in the work ("Tu puvi la Spada"). The tempter gone, the scene resumes its gaiety, and the act closes with one of the most animated and delightful of waltz tempos ("Come la Brezza").

The third act, the garden scene, is full of fascinating detail, and breathes the very spirit of poetry and music combined in

a picture of love which has hardly been excelled in tenderness and beauty on the operatic stage. Its principal numbers are a short and simple but very beautiful ballad for Siebel ("*La Parlate d' Amor*"); a passionate aria for tenor ("*Salve dimora Casta e pura*"), in which Faust greets Marguerite's dwelling; a double number, which is superb in its contrasts, — the folk-song ("*C'era un Re di Thule*"), a plaintive little ballad sung at the spinning-wheel by Marguerite, and the bravura jewel-song ("*Ah! e' strano poter*"), which is the very essence of delicacy and almost childish glee; the quartet commencing, "*V' appoggiato al Braccio mio*," which is of striking interest by the independent manner in which the two pairs of voices are treated and combined in the close; and the closing duet ("*Sempre amar*") between Faust and Marguerite, which is replete with tenderness and passion, and closes in strains of almost ecstatic rapture, the fatal end of which is foreshadowed by the mocking laugh of Mephistopheles breaking in upon its lingering cadences.

The fourth act is known as the Cathedral act, and established Gounod's reputation as a writer of serious music. It opens with a scena for Marguerite, who has been taunted by the girls at the fountain ("*Nascose eran la le Crudeli*"), in which she laments her sad fate. The scene abruptly changes to the square in front of the cathedral, where the soldiers, Valentin among them, are returning, to the jubilant though somewhat commonplace strains of the march, "*Deponiam il Branda*." As the soldiers retire and Valentin goes in quest of Marguerite, Faust and Mephistopheles appear before the house, and the latter sings a grotesque and literally infernal serenade ("*Tu, che fai l' addormentata*"). Valentin appears and a quarrel ensues, leading up to a spirited trio. Valentin is slain, and with his dying breath pronounces a malediction ("*Margherita! Maledetta*") upon his sister. The scene changes to the church, and in wonderful combination we hear the appeals of Marguerite for mercy, the taunting voice of the tempter, and the monkish chanting of the "*Dies Iræ*," mingled with the solemn strains of the organ.

The last act is usually presented in a single scene, the

prison, but it contains five changes. After a weird prelude, the Walpurgis revel begins, in which short, strange phrases are heard from unseen singers. The night scene changes to a hall of pagan enchantment, and again to the Brocken, where the apparition of Marguerite is seen. The orgy is resumed, when suddenly by another transformation we are taken to the prison where Marguerite is awaiting death. It is unnecessary to give its details. The scene takes the form of a terzetto, which is worked up with constantly increasing power to a climax of passionate energy, and at last dies away as Marguerite expires. It stands almost alone among effects of this kind in opera. The curtain falls upon a celestial chorus of apotheosis, the vision of the angels, and Mephistopheles cowering in terror before the heavenly messengers.

### *Romeo and Juliet*

"Romeo and Juliet," grand opera in five acts, words by Barbier and Carré, the subject taken from Shakespeare's tragedy of the same name, was first produced at the Théâtre Lyrique, Paris, April 27, 1867, with Mme. Miolan-Carvalho in the role of Juliet. The story as told by the French dramatists in the main follows Shakespeare's tragedy very closely in its construction as well as in its dialogue. It is only necessary, therefore, to sketch its outlines. The first act opens with the festival at the house of Capulet. Juliet and Romeo meet there and fall in love, notwithstanding her betrothal to Paris. The hot-blooded Tybalt seeks to provoke a quarrel with Romeo, but is restrained by Capulet himself, and the act comes to a close with a resumption of the merry festivities. In the second act we have the balcony scene, quite literally taken from Shakespeare, with an episode, however, in the form of a temporary interruption by Gregory and retainers, whose appearance is rather absurd than otherwise. The third act is constructed in two scenes. The first is in the Friar's cell, where the secret marriage of the lovers takes place. In the second, we are introduced to a new character, invented by the librettist, — Stephano, Romeo's page, whose pranks

while in search of his master provoke a general quarrel, in which Mercutio is slain by Tybalt, who in turn is killed by Romeo. When Capulet arrives upon the scene he condemns Romeo to banishment, who vows, however, that he will see Juliet again at all hazards. The fourth act is also made up of two scenes. The first is in Juliet's chamber, and is devoted to a duet between the two lovers. Romeo departs at dawn, and Capulet appears with Friar Laurence and announces his determination that the marriage with Paris shall be celebrated at once. Juliet implores the Friar's help, and he gives her the potion. The next scene is devoted to the wedding festivity, in the midst of which Juliet falls insensible from the effects of the sleeping-draught. The last act transpires in the tomb of the Capulets, where Romeo arrives, and believing his mistress dead takes poison. Juliet, reviving from the effects of the potion, and finding him dying, stabs herself with a dagger, and expires in his arms.

While many numbers are greatly admired, the opera as a whole has not been very successful. Had not "Faust," which it often recalls, preceded it, its fate might have been different. Still, it contains many strong passages and much beautiful writing. The favorite numbers are the waltz arietta, very much in the manner of the well-known "Il Bacio," at the Capulet festival, the Queen Mab song, by Mercutio ("Mab, Regina di Menzogne"), and the duet between Romeo and Juliet ("Di Grazia, t' arrestaanc or!"), in the first act; the love music in the balcony scene of the second act, which inevitably recalls the garden music in "Faust"; an impressive solo for Friar Laurence ("Al vostro Amor cocente"), followed by a vigorous trio and quartet, the music of which is massive and ecclesiastical in character, and the page's song ("Ah! col nibbio Micideale"), in the third act; the duet of parting between Romeo and Juliet ("Tu dei partir ohime!"), the quartet ("Non temero mio ben") between Juliet, the nurse, Friar Laurence, and Capulet, and the dramatic solo for the Friar ("Bevi allor questo Filtro"), as he gives the potion to Juliet, in the fourth act; and the elaborate orchestral prelude to the tomb scene in the last act.

## HADLEY (HENRY)

### *Cleopatra's Night*

“CLEOPATRA'S NIGHT,” opera in two acts, was written to a libretto (based upon Théophile Gautier's tale “Une nuit de Cléopâtre”) by Alice Leal Pollock. The first production took place at the Metropolitan Opera House, New York, January 31, 1920.

The characters of the opera are as follows:

<i>Cleopatra, Queen of Egypt</i> . . . . .	DRAMATIC SOPRANO
<i>Meïamoun, a Young Egyptian</i> . . . . .	TENOR
<i>Mardion, the Queen's Favorite Maid</i> . . . . .	MEZZO-SOPRANO
<i>Mark Anthony</i> . . . . .	BARITONE
<i>Iras, o. Maiden</i> . . . . .	MEZZO-SOPRANO
<i>Diomedes, Chief of the Queen's Rowers</i> . . . . .	
<i>A Eunuch</i> . . . . .	BARITONE
<i>Anthony's Chief Officer</i> . . . . .	BARITONE
<i>A Guest</i> . . . . .	TENOR
<i>A Hungry Guest</i> . . . . .	BASS
<i>A Female Guest</i> . . . . .	MEZZO-SOPRANO

*The Distiller of Poisons, Cleopatra's Slaves, Eunuchs, Female Attendants, Rowers, Banquet Guests, Greek Girls, Desert Girls, Humpbacked Dwarfs, Magicians, Musicians, Anthony's Heralds and his attending retinue.*

The scene of the first act is laid in the Baths of Cleopatra, at the foot of her summer palace. The sun is setting. There is heard the sound of Egyptians chanting in the distance across the Nile, which flows silently in the background. Mardion, the Queen's favorite attendant, enters with Iras. She tells the latter of her love for Meïamoun—an unrequited love—who thinks only of lion-hunts. An eunuch comes into the garden and informs the two girls that Cleopatra is approaching and that her bath must be prepared. Mardion discusses the Queen's love-affairs. The eunuch

again warns them that the cangia (a sailboat peculiar to the Nile) draws near. Mardion claps her hands and the attendants and eunuchs of the Queen appear, the girl orders the bath to be prepared and this has only just been made ready when the boat bearing Cleopatra glides into the garden.

Cleopatra declares that she stifles in the heat. Mardion again signals the attendants and a black slave appears with a tray bearing cups and the girl offers a draught to her Queen. The latter barely puts it to her lips. She is oppressed by the quivering heat, by the thought of loneliness and death, of the conviction that she lives unloved. Mardion protests that every speeding glance of her mistress leaves behind a shattered heart. "How" cries Cleopatra "should a Queen know whether she be loved or no?" She holds up her arms in exaltation; prays to the Gods for proof, for some strangely sweet adventure, for something to kindle a fresh spark of life.

Cleopatra has scarcely finished her invocation when an arrow whistles through the air and falls at her feet. The Queen stifles a scream, but Mardion rushes forward and picks up the arrow, which is wound round with a piece of papyrus. Cleopatra is giving vent to her fury at this audacity as her attendant unwinds the papyrus and reads it. Mardion quickly secrets the message, assuring the Queen that the missive was not sped by an assassin; but Cleopatra demands the papyrus. She reads: "I love you." The girl remains mute, for the arrow had been shot by Meïamoun. Looking toward the Nile, the Queen perceives the head of a man who is swimming in the direction of the bath. She calls for her fastest rower and Diomedes appears and is instructed to bring the swimmer alive and with all haste into Cleopatra's presence.

Diomedes takes his boat and departs and the Queen's maidens begin to disrobe their mistress for the bath. Cleopatra meanwhile is repeating to herself Meïamoun's message, which arouses her to passionate ecstasy ("I love you"). She commands the maidens to loosen her hair, which falls about her in a dark cloud, and to crown her with lotus-blossoms.

The Queen has stepped into the bath when a man suddenly emerges from the water. There is great excitement, the eunuchs leaping forward with their lances ready to kill the intruder. Cleopatra imperiously commands that the man be brought before her.

Meïamoun shows no fear as he stands before the Queen of Egypt. To the anger of Cleopatra he has only one answer. "I love you" the man says boldly. Meïamoun pours out his heart to the woman whose word may consign him to death or give him life ("Only a radiance"). At first the Queen shows disdain and Meïamoun entreats her for death, swift and sure. Cleopatra pauses and looking searchingly at the man who had risked death for love of her, offers him a night of love and happiness and death on the following dawn. At this, Mardion, who has been listening with ever-growing agitation, screams. She begs the Queen to slay Meïamoun at once. But Cleopatra has made up her mind, and the girl pushes a dagger into the man's hands. The Queen orders Mardion to be seized, but Meïamoun says calmly "I know her not." Again the girl cries to Cleopatra's victim to die unsullied and Meïamoun is about to obey her, but, on an impulse, throws the dagger far from him and seizing the Queen's hand devours it with kisses. With that Mardion rushes from her captors and, running for the dagger, plunges it into her heart. Cleopatra coldly orders the girl's dead body to be thrown to the crocodiles. Amid the fanfares of trumpets the Queen, leaning on the arm of Meïamoun re-enters the cangia and the boat slowly glides away.

The second act discloses the terraces of Cleopatra's palace before sunrise. A banquet is to be served and a number of the guests are awaiting the arrival of the Queen. Iras enters with the news that Cleopatra is even now robing herself for the feast. Trumpets are heard in the distance and the Queen and Meïamoun appear. The former takes her place upon the throne and Meïamoun makes as if to lie at her feet, but Cleopatra bids him sit beside her. Cleopatra is disturbed by the infatuated man's devouring eyes and she commands



him to look at the Greek dancers who now appear before them. Meïamoun notices nothing but the woman beside him. The Greek dancers are succeeded by dancing girls from the desert. Their evolutions become more and more furious and the dance ends by the guests snatching at the exhausted girls and carrying them, some screaming and some laughing, to hidden parts of the garden.

Cleopatra and Meïamoun are left alone. They speak of love and the Queen invites him to go with her to a white temple in her garden, where they can be alone. They are proceeding thither when suddenly Meïamoun's frame stiffens and his arms drop. He has seen the dawn beginning to break. Cleopatra claps her hands and orders the slaves to draw all the canopies. For a whole month, she cries, darkness shall reign. Yet the sun rises and its light streams in. The distiller of poisons enters and he holds in his hand a goblet. Meïamoun drains the fatal draught and, crying "Farewell" falls dead.

Trumpets are heard from the distance and Iras runs in to announce the arrival of Mark Anthony. The Queen claps her hands and eunuchs cover the body of Meïamoun with silken cloths. The heralds and chief officer of Anthony announce the coming of their master. After they have gone, Cleopatra uncovers the remains of her late lover and, holding Meïamoun's body to her heart, pays her last farewell to it. The voice of Anthony is heard without and Cleopatra slowly ascends the terrace steps.

The melodic gifts, the admirable musicianship and the sensitiveness to emotion which are distinguishing characteristics of Hadley's art, are well represented in his "Cleopatra's Night." Much of the vocal writing — Cleopatra's "I love you," for example — is highly expressive and the composer's remarkable sense of orchestral color is well defined in the oriental dances of the second act.

## HALÉVY (JACQUES FRANÇOIS)

### *The Jewess*

"**L**A Juive," grand opera in five acts, words by Scribe, the libretto originally written for Rossini and rejected in favor of "William Tell," was produced for the first time at the Académie, Paris, February 23, 1835, with the following cast of the principal parts:

<i>Rachel</i> . . . . .	Mlle. CORNELIA FALCON.
<i>Eudoxia</i> . . . . .	Mme. DORUS-GRAS.
<i>Eleazar</i> . . . . .	M. NOURRIT.
<i>Cardinal</i> . . . . .	M. LEVASSEUR.

It was first produced in England in French, July 29, 1846, and in Italian under the title of "La Ebreja," July 25, 1850. In this country it is most familiar in the German version. The scene of the opera is laid in Constance; time, 1414. Leopold, a prince of the empire, returning from the wars, is enamoured of Rachel, a beautiful Jewess, daughter of Eleazar, the goldsmith. The better to carry out his plans, he calls himself Samuel, and pretends to be a Jewish painter. Circumstances, however, dispel the illusion, and Rachel learns that he is no other than Leopold, husband of the Princess Eudoxia. Overcome with indignation at the discovery of his perfidy, she publicly denounces his crime, and the Cardinal excommunicates Leopold, and pronounces his malediction on Rachel and her father. Rachel, Eleazar, and Leopold are thrown into prison to await the execution of the sentence of death. During their imprisonment Eudoxia intercedes with Rachel to save Leopold's life, and at last, moved by the grief of the rightful wife, she publicly recants her statement.

Leopold is banished, but Rachel and her father are again condemned to death for conspiring against the life of a Christian. Eleazar determines to be revenged in the moment of death upon the Cardinal, who has sentenced them, and who is at the head of a church which he hates; and just before they are thrown into a caldron of boiling oil, reveals to the spectators that Rachel is not his own, but an adopted daughter, saved from the ruins of the Cardinal's burning palace, and that she is his child.

The opera "The Jewess" is preëminently spectacular, and its music is dramatic and declamatory rather than melodious. The prominent numbers of the first act are the solemn declaration of the Cardinal ("Wenn ew'ger Hass"), in which he replies to Eleazar's hatred of the Christian; the romance sung by Leopold ("Fern vom Liebchen weilen"), which is in the nature of a serenade to Rachel; "Eilt herbei," the drinking-song of the people at the fountain, which is flowing wine; and the chorus and march ("Leht, es nahet sich der Zug"), which preludes the imposing pageantry music of the Emperor's arrival, closing with the triumphant *Te Deum* to organ accompaniment and the greeting to the Emperor ("Hosanna, unser Kaiser hoch").

The second act opens with the celebration of the Passover in Eleazar's house, and introduces an impressive prayer ("Allmächt'ger blicke gnädig"). In the next scene there is a passionate ensemble and duet for Eudoxia and Leopold ("Ich will ihn seh'n"), which is followed by a second spirited duet between Rachel and Leopold ("Als mein Herz"); an intensely dramatic aria ("Ach! Vater! Halt ein!"), in which she claims her share of Leopold's guilt; and the final grand trio in which anathema is pronounced by Eleazar.

The third act is principally devoted to the festivities of the royal pageants, and closes with the anathema of the Cardinal ("Ihr, die ihr Gottes Zorn"), which is a concerted number of magnificent power and spirited dramatic effect. The fourth act contains a grand duet between Eleazar and the Cardinal ("Hort ich recht?"), and closes with a powerful scena for

tenor ("Das Todesurtheil sprich"), in which Eleazar welcomes death and hurls defiance at the Christians. The last act is occupied with the tragic denouement, accompanied by very dramatic music to the close, often rising to real sublimity. In stage pageantry, in the expression of high and passionate sentiment, in elaborateness of treatment, and in broad and powerful dramatic effect, "The Jewess" is one of the strongest operas in the modern repertory.

■

## HONEGGER (ARTHUR)

### *Judith*

ARTHUR HONEGGER was born at Havre in 1892. His parents were Swiss and he himself claims Swiss nationality. Honegger was educated first at Zurich and later at the Paris Conservatory, where he was a pupil of Gedalge and Widor. He also had lessons in orchestration with Vincent d'Indy. Honegger was one of the little band of musical creators in Paris who became known as "The Six."

"Judith" was first written as a play by René Morax and this was produced at Mezières, Switzerland, in 1925, with incidental music by Honegger. After the production of the play Honegger turned the work into an opera, which was given for the first time at Monte Carlo, 1926. In America it was first heard in Chicago, where it was interpreted by the Chicago Civic Opera Company, January 27, 1927.

The following are the characters of the opera:

*Judith*

*A Servant*

*A Wailer*

*Holofernes, Captain of the Assyrian Host*

*Ozias, Governor of Bethulia*

*A Warrior*

*Bagoas*

*A Sentinel*

*A Voice (heard in the wings)*

*People of Bethulia, Hebrew and Assyrian Warriors, Professional Wailers, Assyrian Slaves, Jewish Virgins.*

The action takes place in Bethulia (Acts I and III) and in Holofernes' Camp (Act II).

The first act opens on the ramparts of Bethulia. On the left is Judith's house with a terrace enclosed by hangings.

On the right is the city gate, guarded by two warriors. As the curtain rises the women of Bethulia are seen on their knees before Judith's house, lamenting the impending fall of the city before the Assyrian host. Ozias, the governor, enters and declares that he will hold out for five days longer and that at the expiration of that time, if no succor has arrived, he will surrender to Holofernes, the Assyrian captain. At this point the curtains of Judith's pavilion draw apart and she is seen reclining on a divan with a servant behind her. At the sound of a trumpet call, Judith starts abruptly. She tells the servant to order Ozias to open the gate of the city, for she has it in her mind to visit Holofernes and to plead with him for her people. Judith prays as the servant goes to prepare her mistress's most sumptuous garment. The hangings of the pavilion are now closed and the women of Bethulia re-enter and prostrate themselves near the wall. The Wailers, who accompanied them, stand in the center and bemoan the fate of the city.

It has grown dark. Ozias enters with the Ancients and orders the warriors to disperse the crowd. They are proceeding to carry out this command when Judith, garbed splendidly, comes from her house accompanied by the servant. She coldly demands of Ozias that he open the gate and allow her to proceed to the Assyrian camp. The governor directs the warriors to withdraw the bolts and blesses Judith as she passes out.

The second act comprises two tableaux. The first is a short scene before a spring outside the Assyrian camp. The voice of one of Holofernes' soldiers is heard singing. Judith is afraid and the servant entreats her to turn back. This suggestion serves to re-inspire Judith with new courage and faith in the Almighty. She continues slowly on her way. The second tableau is in the tent of Holofernes, the curtains of which are closed. A chorus of Assyrian warriors implores the gods to tell them when the assault on Bethulia may take place. Suddenly the curtains of the tent are parted and Holofernes is seen seated at the festal banquet-board with his captains around him. He drinks to the gods of Assur

and then demands that the Israelitish woman who had come to his camp that morning be brought in. Judith is ushered in to the tent, accompanied by her servant. Holofernes asks her her name and offers her wine, which Judith refuses as unconsecrated. He makes love to the woman, and Judith submits to this as part of her sacrifice for her city, but no entreaties on her part will induce Holofernes to withdraw his decision to assault and destroy Bethulia on the morrow. Soon he falls over on the couch in a drunken stupor. The banqueters had previously been ordered to retire and Judith and the Assyrian are now alone. The woman's eye sees the sword of Holofernes gleaming beneath the purple curtains of his couch. She takes the weapon and draws the curtains of the tent. The servant outside kneels down to listen to that which is transpiring within. She describes a blow which she has heard. A second blow; the sound of a body falling to the ground. Judith appears holding in her right hand the sword and in her left something wrapped in a purple cloth. She holds out this object to the servant, who puts it into a basket. Judith tells the girl that this is the head of Holofernes and that now they will return to Bethulia. The sentinel challenges them, but Judith explains that the Israelitish women are going to the spring.

The third act shows the same scene as the first. It is night and the warriors are guarding the gate as Judith's voice is heard ordering them to open it. The crowd comes hastening from all sides and Ozias and the Ancients press forward as Judith and the servant enter. Judith mounts a little hillock near the gate and, narrating how she slew Holofernes, draws forth the severed head. The multitude falls back horrified. Judith orders the Bethulian soldiers to swoop down on the Assyrians, now that the latter have lost their leader and are disorganized. The warriors rush through the open gate and the crowd calls upon the Almighty to lend power to their arms.

The sky has grown white. Judith, who had retired into her house, reappears, clad in a white gown. She goes out on to the terrace to watch for the return of the soldiers who,

presently, come triumphantly through the gate. Judith, as one inspired, gives thanks to Jehovah and her song of praise is taken up by the multitude, the youths and the women dancing round the warriors. The crowd withdraws and descends toward the temple and Judith is left alone with the servant. Sadness and not joy shines in the woman's eyes. "I see his eyes which look at me" she says. "His eyes so full of sadness and reproach. I yield my life to God so that I may forget." Judith signs to her servant, who covers her head with a widow's veil and they re-enter the house.

The music of "Judith" is of the ultra-modern character that is made manifest in Honegger's other works. There are in it no set arias of conventional opera, but there is undoubted interest appertaining to the Jewish color of much of the music.

F. B.



## HUMPERDINCK (ENGLEBERT)

### *Hansel and Gretel*

“**H**ANSEL and Gretel,” fairy opera in three acts, words by Adelheid Wette, was first produced at Weimar, December 23, 1894. In January, 1895, it was performed in London by the Royal Carl Rosa Opera Company, rendered into English by Constance Bache; and in the fall of the same year (October 8) it had its first representation in New York, at Daly's Theatre, with the following cast:

<i>Peter</i> , a broom-maker . . . . .	MR. JACQUES BARR.
<i>Gertrude</i> , his wife . . . . .	MISS ALICE GORDON.
<i>The Witch</i> . . . . .	MISS LOUISE MEISSLINGER.
<i>Hansel</i> . . . . .	MISS MARIE ELIA.
<i>Gretel</i> . . . . .	MISS JEANNE DOUTTE.
<i>Sandman</i> , the Sleep Fairy . . . . .	MISS CECILE BRANT.
<i>Deuman</i> , the Dawn Fairy . . . . .	MISS EDITH JOHNSTON.

The story is taken from one of Grimm's well-known fairy tales, and the text was written by the composer's sister, Adelheid Wette. It was Frau Wette's intention to arrange the story in dramatic form for the amusement of her children, her brother lending his coöperation by writing a few little melodies, of a simple nature, to accompany the performance. When he had read it, however, the story took his fancy, and its dramatic possibilities so appealed to him that he determined to give it an operatic setting with full orchestral score. He thus placed it in the higher sphere of world performance by an art which not alone reveals the highest type of genial German sentimentality, but, curiously enough, he applied to this simple little story of angels, witches, and the two babes in the wood the same musical

methods which Wagner has employed in telling the stories of gods and demigods. Perhaps its highest praise was sounded by Siegfried Wagner, son of Richard Wagner, who declared that "Hansel and Gretel" was the most important German opera since "Parsifal," notwithstanding its childishness and simplicity.

After a beautifully instrumented prelude, which has become a favorite concert piece, the curtain rises upon the home of Peter, the broom-maker. The parents are away seeking for food, and Hansel and Gretel have been left in the cottage with instructions to knit and make brooms. There is a charming dialogue between the two children, beginning with a doleful lament over their poverty, and ending with an outburst of childish hilarity in song and dancing,—a veritable romp in music,—which is suddenly interrupted by the return of Gertrude, the mother, empty-handed, who chides them for their behavior, and in her anger upsets a jug of milk which was the only hope of supper in the house. With an energetic outburst of recitative she sends them into the forest, telling them not to return until they have filled their basket with strawberries. After lamenting her loss, and mourning over her many troubles, she falls asleep, but is awakened by the return of Peter, who has been more fortunate, and has brought home some provisions. A rollicking scene ensues, but suddenly he misses the children, and breaks out in a fit of rage when he is informed that they have gone into the forest. To the accompaniment of most gruesome and characteristic music he tells his wife of the witch who haunts the wood, and who, living in a honey-cake house, entices little children to it, bakes them into gingerbread in her oven, and then devours them.

The second act, "In the Forest," is preluded by a characteristic instrumental number, "The Witches' Ride." The children are discovered near the Ilsenstein, among the fir-trees, making garlands, listening to the cuckoos, and mocking them in a beautiful duet with echo accompaniment. At last, however, they realize that they are lost; and in the midst of their fear, which is intensified by strange sights

and sounds, the Sandman, or sleep fairy, approaches them, strews sand in their eyes, and sings them to sleep with a most delicious lullaby, after they have recited their prayer ("When at night I go to sleep, fourteen Angels watch do keep"). As they sleep the mist rolls away, the forest background disappears, and the fourteen angels come down a sort of Jacob's ladder and surround the children, while other angels perform a stately dance, grouping themselves in picturesque tableau as the curtain falls.

The third act is entitled "The Witch's House." The children are still sleeping, but the angels have vanished. The Dawn Fairy steps forward and shakes dewdrops from a bluebell over them, accompanying the action with a delightful song, "I'm up with early Dawning." Gretel is the first to wake, and rouses Hansel by tickling him with a leaf, at the same time singing a veritable tickling melody, and then telling him what she has seen in her dream. In place of the fir-trees they discover the witch's house at the Ilsenstein, with an oven on one side and on the other a cage, both joined to the house by a curious fence of gingerbread figures. The house itself is constructed of sweets and creams. Attracted by its delicious fragrance and tooth-someness, the hungry children break off a piece and are nibbling at it, when the old witch within surprises and captures them. After a series of incantations, and much riding upon her broomstick, which are vividly portrayed in the music, she prepares to cook Gretel in the oven; but while looking into it the children deftly tumble her into the fire. The witch waltz, danced by the children and full of joyous abandon, follows. To a most vivid accompaniment, Hansel rushes into the house and throws fruit, nuts, and sweetmeats into Gretel's apron. Meanwhile the oven falls into bits, and a crowd of children swarm around them, released from their gingerbread disguises, and sing a swelling chorus of gratitude as two of the boys drag the witch from the ruins of the oven in the form of a big gingerbread-cake. The father and mother appear. Their long quest is ended. The family join in singing a pious little hymn ("When past

bearing is our grief, God the Lord will send relief"), and the children dance joyously around the reunited group. The story is only a little child's tale, but it is wedded to music of the highest order. The union has been made so deftly, the motives are so charming and take their places so skillfully, and the music is so scholarly and characteristic throughout, that no one has yet considered this union as incongruous.

### *Königskinder*

"Königskinder," a fairy opera in three acts, founded upon a play of the same name by Elsa Bernstein, the author of many dramatic works, was first produced upon any stage in New York, December 28, 1910, with the following cast:

<i>The King's Son</i> . . . . .	HERMANN JADLOWKER.
<i>The Goose Girl</i> . . . . .	GERALDINE FARRAR.
<i>The Fiddler</i> . . . . .	OTTO GORITZ.
<i>The Witch</i> . . . . .	LOUISE HOMER.
<i>The Woodcutter</i> . . . . .	ADAMO DIDUR.
<i>The Broom-maker</i> . . . . .	ALBERT REISS.
<i>Two Children</i> . . . . .	{ EDNA WALTER.
	{ LOTTE ENGEL.
<i>The Senior Councillor</i> . . . . .	MARCEL REINER.
<i>The Innkeeper</i> . . . . .	ANTONIO PINI-CORSI.
<i>The Innkeeper's Daughter</i> . . . . .	FLORENCE WICKHAM.
<i>The Tailor</i> . . . . .	JULIUS BAYER.
<i>The Stablemaid</i> . . . . .	MARIE MATTFELD.
<i>First Gatekeeper</i> . . . . .	ERNST MARAN.
<i>Second Gatekeeper</i> . . . . .	WILLIAM HINSHAW.
<i>Conductor</i> . . . . .	ALFRED HERTZ.

For the original drama Humperdinck wrote preludes to the second and third acts, and incidental music. The first production took place at Munich, January 23, 1897, and in the next year it was played in New York. The preludes were heard before the play was first performed, Nikisch having conducted them at a Berlin Philharmonic concert in 1896. The Theodore Thomas orchestra, now the Chicago Symphony Orchestra, also gave them their first hearing in this country in the same year. The play itself was not re-

markably successful, but Humperdinck so highly esteemed it that he expanded it with a grand opera in the strict sense, for the composer presents a musical fairy story in the Wagnerian manner and with the resources of a Wagnerian orchestra, yet retaining all the delicacy and charm which should characterize a work concerned with children. The first act discloses the Hella forest in Spring, the second a public place at Hellabrunn, and the setting for the third is the same as the second except that the season is Winter.

The first act discovers the Goose Girl in the power of the Witch, who has cast spells over the bushes so that she cannot get away. Her lover, the King's son, finds her, but as she is still under the spell she cannot leave with him. The people of Hellabrunn meanwhile have sent out a fiddler, a woodchopper, and a broom-maker, commissioned to ask the witch where they may find a ruler. The witch deceives all of them but the fiddler, who learns of the Goose Girl's royal parentage, rescues her from the witch spell, and takes her with him back to Hellabrunn.

The second act opens upon a scene of excitement. The King's son is in the town, a ragged beggar, recognized by no one but the broom-maker's daughter. As the clock strikes twelve and the people are expecting the entrance of their ruler, no one appears but the Goose Girl with her flock of geese, followed by the fiddler. The King's son joyfully recognizes her, but the people are furious, deride the lovers, and drive them out of the city.

The last act is tragic. It is winter time. The lovers have lost their way in the forest. The Goose Girl is wasted by illness and both are exhausted by cold and hunger. At last they reach the hut of the witch and find it occupied by the woodchopper and the broom-maker. They beg for food and shelter but are refused. The Goose Girl seeks to console the Prince by denying that she is ill, and dances in the snow until she faints to prove her assertion. The Prince gives his crown to the woodchopper in exchange for a loaf of bread which had been poisoned by the witch. The poison takes effect. The Goose Girl fancies the falling flakes are

linden blossoms and the Prince believes he has found his way to his father's kingdom. When the fiddler arrives with the children of the town they find the two dead in each others' arms. Their bodies are placed upon a bier and carried away as the curtain falls upon the lament of the children.

An analysis of the delightful music with which the composer has illustrated this story would be simply a statement of themes and phrases, for the score is Wagnerian throughout. It is a child's tale told in continuous melody, the music flowing gracefully on and invested now with charming harmonic quality and orchestral color, and anon with great impressiveness and a grand style as the tragic denouement approaches. The music has no separate numbers but is linked together symmetrically by the use of themes, and the result is a masterpiece of pure idealism. The most striking features of the opera are the bright music of the second act with the sparkling prelude and the passages in the opening of the last act, in which the children alone have a share.

## KIENZL (WILHELM)

### *Der Kuhreigen*

**W**ILHELM Kienzl (born 1857 at Waizenkirchen, in Upper Austria) is equally well known in Germany and Austria as composer and musical literateur. As composer of operas he has achieved considerable success with the following works: "Urvasi" (Dresden, 1886); "Heilmars der Narr" (Munich, 1892); "Der Evangelimann" (Berlin, 1895); "Don Quixote" (Berlin, 1898); "In Knecht Rupprechts Werkstatt" (Graz, 1907); "Der Kuhreigen" (Vienna, 1911); "Das Testament" (Vienna, 1916); "Hassan der Schwärmer."

"Der Kuhreigen," also known by the French title "Le Ranz des Vaches," was written to a libretto by Richard Batka, who derived the story from Rudolf Hans Bartsch's tale "Die Kleine Blanche fleur." The first production of the opera took place at Vienna, in 1911. The scene of "Der Kuhreigen" is laid in Paris and Versailles during the time of the Revolution, 1792 and 1793. The following are the characters:

*The King of France*

*The Marquis Massimelle de la Réole de Courtois, a Colonel*

*Blanchefleur, his wife*

*The Chancellor*

*Captain Brayole*

*Marquis de Chezy*

*Cleo, a maid of honor*

*Primus Thallar*

*Dursel*

*Fawart, a Sub-Officer of Chasseurs*

*Doris, the daughter of the Honore Barracks Canteen Keeper*

*Sub-Officers of the Swiss Guards*

*Chanteclair, the King's Valet*

*Jourdan*

*Duval*

*Melissier*

*Sans-culottes*

*Cartouche, Commissioner to the Convention*

*The Jailer of the Prison du Temple*

*Soldiers of the Swiss Guard, Chasseurs, Princes, Princesses, Chamberlains, Maids of Honor, Officers, Chaplains, Attendants, Lords and Ladies of the Court, Court Poets, Painters and Musicians to the King, Professors, Servants, Hairdressers, Tailors, the King's Surgeon, Men, Women, Children, National Guard, Girls, Sans-culottes, Soldiers of the Revolution.*

The first act opens in the courtyard of the barracks of St. Honoré, in Paris. The Swiss Guards are drilling and Favart, their sergeant, is drinking with the corporal Dursel. Doris, the daughter of the canteen keeper of the barracks, comes out to take the orders of the drinkers just as Favart is explaining to one of the chasseurs that the Swiss soldiers are forbidden to sing their tune the "Ranz des Vaches" as, on hearing it, they become homesick and desert. Favart attempts to kiss Doris and is roughly repulsed by her. He sings ("Come, Doris, be my shepherdess"). Favart and Dursel, one of the Swiss officers, quarrel over the girl and Dursel's fellow-officer Primus Thaller enters and separates the combatants. Thaller chides his colleague for fighting his friends for such a girl and, on Dursel interrogating him as to what manner of maiden he would choose, Thaller sings "Like a fairy she must be."

A roll of drums announces the arrival of the Colonel, Marquis de Massimelle, his wife, Blanche fleur, and the military staff. As they cross the courtyard Captain Brayole tells the Marquis and Blanche fleur that there is revolutionary spirit rife among the French troops, who are dreaming of a revolt and a Republic. The Marquis scoffs at the idea. Thaller meanwhile has been gazing at Blanche fleur in ecstatic contemplation. As the Marquis and his suite go out, Favart and the chasseurs mock him. Thaller rebukes them sharply and Favart angrily responds, promising that sooner or later he will get even. After Favart and the chasseurs have gone



away, Dursel invites Thaller to sit and drink with him and the other Swiss soldiers to the country which they love. Thaller apostrophizes the fatherland and almost unconsciously he begins to sing the "Ranz des Vaches," the punishment for which is death. Favart hears the singing, goes out quickly and returns with some officers who arrest Thaller. The latter is led off, the French soldiers singing a Revolutionary air as he is taken away.

Act II takes place in the chamber of Louis XVI at Versailles. The King is in bed as the valet, Chanteclair, enters, draws the curtains from the windows, admitting the morning sun. A trumpet signal announces the ceremony of the morning reception. The Master of Ceremonies ushers in the Royal Princes and Princesses and the nobles, who pass bowing before the bed. The King rises and is ceremoniously dressed. The Marquis Massimelle enters later with a document in his hand. It is a death warrant for Thaller, which waits the royal signature. Blanchefleur pleads for the Swiss guard's life and the King smilingly grants it, the Marquis promising him that in her service Thaller will learn obedience and manners. She and her husband make merry over the matter. Massimelle goes out to join the King's hunt and Blanchefleur and Cleo, the maid of honor, are left alone. There is a knock on the door and a footman announces that Thaller comes to give thanks for the mercy which the Marquise has obtained for him. Blanchefleur is coquettish, but Thaller takes her interest in him seriously, becoming every minute more desperately in love. In the midst of Blanchefleur's half-mocking, half-serious love-making there is heard the ominous singing of "Ca ira" by the mob under the palace windows. Thaller urges the Marquise to fly before the streets run with blood. The Revolution is upon them. The young man kneels passionately at her feet, but Blanchefleur sends him away.

In Act III the Revolution has been accomplished and in the dining room of the Marquis Massimelle's mansion the Sans-culottes are drinking, playing cards and singing noisily. Favart, now of the revolutionary forces, is sitting at a table

writing his report with Doris lounging beside him. The latter is urged by the crowd to sing the Song of Liberty. One of the Sans-culottes drunkenly stumbles against a wall of the room where a portrait had hung. This gives way and discloses a secret passage through which the greater part of the mob sweep out. Favart is left alone with Doris and one or two others. An orderly enters and announces that the new captain is approaching. He has just delivered his message when the crowd re-enters pushing Blancheffleur before it. She treats the situation coolly and answers the interrogations of Favart sarcastically. The latter orders her imprisonment and the Marquise is led off. A moment or two after her departure, the new captain enters. It is Thaller. He demands Favart's report, which the man sullenly hands him. Thaller goes over to the window to read it and he is still occupied with this perusal when drums are heard in the street. The Marquis Massimelle passes on his way to execution, the mob singing the Carmagnole as it accompanies him. Thaller starts. Suddenly he realizes that Blancheffleur will be a widow, that she is in prison and that he must rescue her.

While the mob is occupied with the scene outside the window, Thaller rushes into the secret passage. A moving scene shows at this point the progress of Thaller in the direction of the Temple Prison. As the new captain and a jailer enter the great dungeon of the prison, there is heard the sound of music. The dungeon is occupied by aristocrats who are dancing and playing on instruments. In their midst Blancheffleur is to be seen. Thaller implores her to save her life by becoming his wife, but the Marquise shakes her head. "We belong to two different worlds" she assures him. "Your Liberty" she says "makes me shudder and against Equality I rebel." She motions Thaller to dance the minuet. The man makes a gesture of despair, but Blancheffleur smilingly continues. The dance stops, for the door has opened and Cartouche, Commissioner to the Convention, appears on the threshold, in his hand the list of those who are to be led to death. The name Blancheffleur Massimelle is read out. As

she goes to the trumbrel which will bear her to the guillotine, Thaller sinks stricken upon a bench.

The music which Kienzl has written for "Kuhreigen" is of that semi-popular kind which is likely to find favor with opera-goers who take pleasure in pretty tune and who do not ask for much dramatic subtlety. With all its artistic unsophistication, its not infrequent lapses into that which is commonplace and obvious, Kienzl's opera offers moments that are theatrically effective. The composer has been most successful when he has depicted the sentimental feelings of the Swiss and least so in the scenes descriptive of the distinction and elegance of the court at Versailles.

F. B.

## KORNGOLD (ERICH WOLFGANG)

### *Violanta*

**K**ORNGOLD was born in 1897 at Brünn. His father, Julius Korngold, is well known as the critic of music for the Vienna *Neue Freie Presse*. The composer showed astonishing precocity in musical creation, for he produced a pantomime at the Vienna Opera—it was entitled “The Snow Man”—when only eleven years of age and he was no older than that when he brought out a trio for piano and strings. Korngold published his overture, Opus 4 and his Sinfonietta at an age when most boys are still at school. His operas include “Der Ring des Polycrates,” “Violanta” and “Die Tote Stadt.”

“Violanta,” opera in one act, was written to a text by Hans Müller and was heard for the first time at Vienna, March 28, 1916. The following are the characters:

<i>Simone Trovai, a Captain of the Venetian Republic</i>	BASS-BARITONE
<i>Violanta, his wife</i>	SOPRANO
<i>Don Alfonso, natural son of the King of Naples</i>	TENOR
<i>Giovanni Bracca, a Painter</i>	TENOR
<i>Bice</i>	SOPRANO
<i>Barbara, Violanta's nurse</i>	CONTRALTO
<i>Matteo</i>	TENOR
<i>First Soldier</i>	TENOR
<i>Second Soldier</i>	BARITONE
<i>First Maidservant</i>	SOPRANO
<i>Second Maidservant</i>	MEZZO-SOPRANO

The action takes place at Venice in the 15th century.

The scene opens in a room in the house of Simone Trovai. It is evening and from the windows may be seen a lagoon, on the waters of which are boats from which fireworks are being displayed. From behind the scenes come the voices

of boatmen singing. It is carnival time and there are soldiers and girls making merry in Trovai's house as the latter enters. He reproves them and is ordering them away when Barbara, Violanta's old nurse, comes into the room. Trovai inquires as to the whereabouts of his wife, but Barbara has not seen her. The same question is put to Bice, who enters at that moment, and Trovai sends him to look for Violanta at the house of Chigi, where she may be with her mother.

The painter Giovanni Bracca now comes to persuade Trovai to go with him to the carnival merrymaking at San Marco, but Simone Trovai is contemptuous of such frivolities. He is more interested when Bracca informs him that Don Alfonso has come to Venice from Naples, for he knows that Violanta hates Alfonso — the latter having seduced her sister Nerina, who had killed herself from shame. The two men are about to leave when Violanta enters, carrying a mask in her hand and with flowers and confetti in her hair. The woman permits Bracca to depart, but she motions to her husband to remain. Don Alfonso, she tells him, will be at the house in ten minutes. Violanta explains that she had met Alfonso at the fete, had encouraged his attentions and had sung for him the song "Out of the graves." As she speaks the song is heard from without, sung by the crowd. Trovai hates it and expresses his indignation. Violanta coolly continues. "I sang it" she says "in the lane behind Orologio" and she describes Alfonso's infatuation. The young rake does not know her identity and believes her to be a singer from the Teatro Felice. "In ten minutes" Violanta repeats "he will be here." When Trovai demands to know what all this means, his wife says: "You are to kill him!" Violanta declares that Alfonso is planning her seduction and that she will refuse to be wife to Trovai until Alfonso has been killed. Simone at length decides to carry out Violanta's plan of vengeance. He proposes to wait for Alfonso, but his wife declares that she must be the first to see the betrayer's face whiten with fear and that Trovai must wait outside until the signal is given — and the signal is to be the singing of the song "Out of the graves."

Simone Trovai goes out and Violanta is left alone. She calls to Barbara to bring lights. The latter enters and Violanta sits before her mirror loosening her hair, the while she asks Barbara to narrate once more the fairy tale which she used to sing in childhood days. The old nurse sings the ditty. Suddenly Violanta asks if Barbara had not heard a noise. "It is only the wind in the lagoon" the latter answers. Barbara is then dismissed and she goes out wishing Violanta sweet sleep and happy dreams.

An orchestral interlude is now heard as Violanta waits agitatedly for the coming tragedy. She goes to the balcony and leans out into the moonlit night listening. Soon there is heard the sound of a boat being rowed. The woman steps back into the room and waits. Outside Alfonso is heard singing of love and women, but his voice ceases as the boat stops at the gateway to Trovai's house. He enters the room, youthful and debonaire. Alfonso asks Violanta to sing once more the song she had sung for him in the lane and is about to begin the first strains himself when the woman quickly stops him by putting her hand to his mouth. "It is death!" she explains. Violanta then informs Alfonso that she is the wife of Trovai and the sister of the girl Nerina, whom Alfonso had betrayed. No cry for help, she says, can save him.

The young man is no coward. He tells Violanta that he has often wished to die, to obtain release from his empty life. Alfonso describes that life and states that all his passions were but passing fancies. "Now, sing your song" he cries. But Violanta remains silent. "Mona Violanta, why do you not sing?" he repeats. But Violanta entreats him to go while there is yet time. "You love me, Violanta" Alfonso says to the woman. "It is not to avenge yourself for your sister's death that you would have me killed, but to protect and save yourself." Violanta cries that she has called upon God to free her from her passion and that only in Alfonso's death could she be free. Suddenly she throws herself into the young man's arms and the two kiss madly. In the midst of their love duet the voice of Simone is heard calling "Violanta!" "Do you hear?" Violanta whispers "The de-

stroyer!" "Now sing the song" Alfonso cries, and his companion ecstatically begins "Out of the graves." For a few seconds the two lovers wait in breathless expectancy and then Simone Trovai enters hurriedly. "Do not kill him, Simone" Violanta urges. "I love him; have loved him since first I saw him!" Alfonso declares that the woman always had been really his. Beside himself with rage, Trovai strikes at Alfonso with his dagger, but Violanta throws herself between the two men and receives the thrust in her breast. She sinks down dying, thanking her husband for saving her honor.

From without come the voices of the revellers. Flowers and colored ribbons are thrown in at the window and balcony and the painter, Bracca, enters with other maskers. They look at the dying woman and their voices suddenly become mute. Trovai drops praying beside his wife's dead body and as Alfonso hides his face in his hands the flowers continue to rain in at the window.

## LEONCAVALLO (RUGGIERO) ~

### *Pagliacci*

"**P**AGLIACCI," Italian opera in two acts, words by the composer, Ruggiero Leoncavallo, was first performed at Milan, May 21, 1892, and was introduced in this country in the spring of 1894, Mme. Arnoldson and Signors Ancona, Gromzeski, Guetary, and De Lucia taking the principal parts. The scene is laid in Calabria during the Feast of the Assumption. The Pagliacci are a troupe of itinerant mountebanks, the characters being Nedda, the Columbine, who is wife of Canio, or Punchinello, master of the troupe; Tonio, the Clown; Beppe, the Harlequin; and Silvio, a villainager.

The first act opens with the picturesque arrival of the troupe in the village, and the preparations for a performance in the rustic theatre, with which the peasants are overjoyed. The tragic element of the composition is apparent at once, and the action moves swiftly on to the fearful denouement. Tonio, the clown, is in love with Nedda, and before the performance makes advances to her, which she resents by slashing him across the face with Beppe's riding-whip. He rushes off vowing revenge, and upon his return overhears Nedda declaring her passion for Silvio, a young peasant, and arranging to elope with him. Tonio thereupon seeks Canio, and tells him of his wife's infidelity. Canio hurries to the spot, encounters Nedda; but Silvio has fled, and she refuses to give his name. He attempts to stab her, but is prevented by Beppe, and the act closes with the final preparation for the show, the grief-stricken husband donning the motley in gloomy and foreboding silence.

The second act opens with Tonio beating the big drum,



and the people crowding to the show, among them Silvio, who manages to make an appointment with Nedda while she is collecting the money. The curtain of the little theatre rises, disclosing a small room barely furnished. The play to be performed is almost an identical picture of the real situation in the unfortunate little troupe. Columbine, who is to poison her husband, Punchinello, is entertaining her lover, Harlequin, while Tonio, the clown, watches for Punchinello's return. When Canio finally appears the mimic tragedy becomes one in reality. Inflamed with passion, he rushes upon Nedda, and demands the name of her lover. She still refuses to tell. He draws his dagger. Nedda, conscious of her danger, calls upon Silvio in the audience to save her; but it is too late. Her husband kills her, and Silvio, who rushes upon the stage, is killed with the same dagger. With a wild cry full of hate, jealousy, and despair, the unfortunate Canio tells the audience "*La commedia è finita*" ("The comedy is finished"). The curtain falls upon the tragedy, and the excited audience disperses.

The story is peculiarly Italian in its motive, though the composer has been charged with taking it from "*La Femme de Tabarin*," by the French novelist, Catulle Mendès. Be this as it may, Leoncavallo's version has the merit of brevity, conciseness, ingenuity, and swift action, closing in a denouement of great tragic power and capable, in the hands of a good actor, of being made very effective. The composer has not alone been charged with borrowing the story, but also with plagiarizing the music. So far as the accusation of plagiarism is concerned, however, it hardly involves anything more serious than those curious resemblances which are so often found in musical compositions. As a whole, the opera is melodious, forceful, full of snap and go, and intensely dramatic, and is without a dull moment from the prologue ("*Si può? Signore*"), sung before the curtain by Tonio, to that last despairing outcry of Canio ("*La Commedia è finita*"), upon which the curtain falls. The prominent numbers are the prologue already referred to; Nedda's beautiful cavatina in the second scene ("*O, che volo d'Angello*"); her

duet with Silvio in the third scene ("E allor perchè"); the passionate declamation of Canio at the close of the first act ("Recitur! mentre preso dal Delirio"); the serenade of Beppe in the second act ("O Colombino, il tenero"); and the graceful dance music which plays so singular a part in this fierce struggle of the passions, that forms the motive of the closing scenes.

## LEONI (FRANCO)

### *L'Oracolo*

**F**RANCO Leoni, an Italian composer (born at Milan in 1862) who studied with Ponchielli, produced his one-act opera "L'Oracolo" at Covent Garden, London, June 28, 1905. The story of the work was taken from a play by C. B. Fernald which, entitled "The Cat and the Cherub," had been produced at the Lyric Theater, London, in 1897. In America "L'Oracolo" was heard for the first time at the Metropolitan Opera House, New York, February 4, 1915.

The following are the characters in the opera:

<i>Win-Shee, a learned doctor</i> . . . . .	BARITONE
<i>Chim-Fen, proprietor of an opium den</i> . . . . .	BARITONE
<i>Hu-Tsin, a rich merchant</i> . . . . .	BASS
<i>Win-San-Lui, Win-Shee's son</i> . . . . .	TENOR
<i>Hu-Chi, Hu-Tsin's young son</i> . . . . .	
<i>Ah-Joe, Hu-Tsin's niece</i> . . . . .	SOPRANO
<i>Hua-Qui, Hu-Chi's nurse</i> . . . . .	CONTRALTO
<i>A San Francisco Policeman, an Opium Maniac, a Fortune-Teller, Distant Voices, Chinese Men, Women and Children.</i>	

The scene is the Chinese quarter of San Francisco shortly before the fire of 1906.

From Chim-Fen's opium den comes the sound of revelry. Presently the owner of that resort appears dragging after him an opium crazed inmate and kicking him into the street. Looking around him, Chim-Fen perceives the lighted windows of the house of Hu-Tsin, a rich merchant whose wealth is a perpetual insult to Chim-Fen's poverty-stricken soul. The door of Hu-Tsin's dwelling opens and Hua-Qui, the nurse of the merchant's little son, Hu-Chi, enters. She tells Chim-Fen that a fan which the latter wished her to obtain for him cannot be given him. Hu-Tsin, she says, keeps con-

stant watch upon her. Chim-Fen was greatly desirous of obtaining this fan, for it had written upon it words of passion to Ah-Joe, which had been put there by Win-San-Lui, who loved Hu-Tsin's pretty niece. Chim-Fen also desired this maiden and he thought to obliterate the chances of Ah-Joe by showing the fan to the girl's uncle as evidence against the favored suitor and of Ah-Joe's perfidy in encouraging a lover without her uncle's knowledge. Chim-Fen is very angry at the nurse's failure to produce the fan and he goes far in reviling her.

Four gamblers come tumbling out of the den and a woman's voice is heard from afar. The clock strikes five and there comes along the street Win-Shee, the father of Win-San-Lui and a sage of great wisdom and erudition. Chim-Fen exchanges oriental compliments with this oracle and he asks him to sit and give him his counsel. Win-Shee makes use of the opportunity to admonish the keeper of the opium den upon his vile and fruitless life. Chim-Fen retires to his tavern and soon the voice of San-Lui is heard from the distance, singing a serenade to Ah-Joe, who, hearing it, comes forth. The lovers meet but are interrupted by street vendors.

Soon Chim-Fen emerges from his den and, meeting the merchant Hu-Tsin, announces that he loves and would marry Ah-Joe; even offers to pay liberally for the present of her hand. Hu-Tsin spurns him angrily. As the merchant stalks off indignantly a fortune-teller appears and the crowds in the street have their fortunes read. Chim-Fen demands his destiny explained and the verdict makes him furious and the crowds derisive. Hu-Tsin reappears with his family and with Win-Shee. He speaks tenderly to Ah-Joe and to the little boy, Hu-Chi. Win-Shee then prays and, entering into a cataleptic state, declares that he sees a sad father's heart breaking in sorrow and two souls being freed from their bodics—one soul floating into resplendent Nirwana, the other sinking to the lowest depths of Hell. But he adds: "Hu-Chi is safe."

The prayer ended, the worshipers disperse. Hu-Tsin is

alarmed by the old seer's vision and, as the procession of the Dragon is about to go by, he directs the nurse to look after the little boy with particular care. The procession arrives and passes. Suddenly Hu-Tsin misses Hu-Chi. He shouts to the nurse, Hua-Qui, but the trembling woman has lost her charge. She implores Chim-Fen, who comes on the scene at that moment, to protect her, as she fears Hu-Tsin will take her life. Chim-Fen merely curses her. He addresses the merchant and suggests that if he be able to find the lost child, Ah-Joe be given him as his wife. Hu-Tsin, half distracted, promises to give Ah-Joe to any rescuer of his son. San-Lui hears this, and announces that he will make the search and win his bride, and he relies upon the divine power of his father, Win-Shee, to help him.

Ah-Joe seeks to dissuade her lover, for she has premonitions of disaster. The nurse, Hua-Qui would also prevent San-Lui from running into danger, for she thinks of the sinister Chim-Fen. The young man, however, has made up his mind. He goes into the opium den and there Chim-Fen strikes him with a hatchet. San-Lui staggers into the street and dies. There Ah-Joe finds him and with heart-rending lamentations throws herself upon his body. The merchant, seeing that a crowd has gathered before his door, comes out to perceive with horror that it is San-Lui who has been done to death. Presently Chim-Fen emerges and is filled with well simulated consternation.

The merchant Hu-Tsin is still distracted by reason of the continued disappearance of his little boy. The old seer, Win-Shee, himself stricken by the murder of his son, yet consoles Hu-Tsin by promising that the child will certainly be found. He can gather no information of the identity of the murderer of his son. Later Win-Shee discovers the lost child in Chim-Fen's cellar. Now he knows who has been the murderer of San-Lui. The seer restores the little boy to Hu-Tsin and then returns to Chim-Fen's opium den.

When the dive-keeper sees Win-Shee he breaks into indignant reviling of the killer of Win-Shee's son. The old man asks Chim-Fen to sit down in the doorway with him. "Con-

versation with a dear friend will drive away sorrow" he says. The divekeeper suggests that they hunt together for the murderer and, seeing something in Win-Shee's face that surprises him, he asks if he has any idea who the assassin may be. The seer says that he is certain. Again Chim-Fen urges that they go together alone to find him. Win-Shee answers by plunging a knife into Chim-Fen's back. Slowly he finishes the work of vengeance by strangling the man with his own pigtail, the while taunting him with his crimes. Occasionally the ravings of Ah-Joe—who has become mad—reach Win-Shee's ears. No sound comes to Chim-Fen, for he is dead.

A policeman saunters by and the seer, who has propped up Chim-Fen with some cases so that he appears to be sitting naturally, continues talking calmly, as if in conversation. When the officer's footsteps have died away in the distance, Win-Shee rises. His task of retribution is finished. He goes out and the body of Chim-Fen falls limply to the ground.

The music with which Leoni has provided this story is melodious and, in its more soaring moments, Puccinian in style. The success of the opera has been due, perhaps, less to its musical content than to the dramatic nature of the action and to the powerful reading which was given by Antonio Scotti to the role of Chim-Fen.

F. B.

## MARSCHNER (HEINRICH)

### *Hans Heiling*

“**H**ANS HEILING,” romantic opera in three acts with a prologue, text by Edouard Devrient, was first produced in Berlin, March 24, 1833. Its theme is an old Erzgebirg legend. Hans Heiling, the king of the gnomes, has fallen in love with Anna, a beautiful girl of the upper earth. He announces to the gnomes in the prologue that he proposes to leave them and join Anna, and succeeds in his purpose notwithstanding the remonstrances of his mother. Finding him bent upon going, she gives him a magic book and set of jewels.

Arrived in the upper world, Hans meets Anna, who accepts his suit and a golden chain. Her old mother, Gertrude, heartily approves of the match as well as of the chain. Anna, desirous of displaying her ornaments, as well as her lover, begs him to accompany her to a fair, but he declines to go. She is greatly disappointed, and her disappointment changes to fear when she finds the magic book in his room. She implores him to destroy it, and at last he consents, thus cutting off his only connection with the under world. Anna still remains so disappointed that he at last consents to go to the fair upon condition that she will not dance. She accepts the condition, but at the fair she meets another of her lovers, Conrad, the hunter, and at his urgent solicitation she violates the promise she has made.

The second act discovers Anna in the forest, thinking only of Conrad. To her suddenly appear the gnomes and their Queen, who reveal to her the real identity of Hans and beg

er to give him back to them. She soon meets Conrad and explores his help. He goes home with her, delighted to learn that she loves him, but immediately Hans appears with his bridal gift. He makes no impression upon Anna, who informs him that she has learned his origin. In a rage he hurls his dagger at Conrad and rushes out.

The third act reveals Hans alone in the mountains where he decides to go back to the gnomes. They appear, but have little comfort for him as they tell him that having destroyed the magic book he has no further power over them, and they add to his wretchedness by the announcement that Anna is going to marry Conrad. The gnomes, however, at last take pity upon him, and he returns with them to the Queen. The act closes with the wedding. As Anna appears for the ceremony Hans is by her side. Conrad attacks him, but his sword breaks. Hans summons the gnomes, but the Queen appears and persuades him to forgive Anna and Conrad and go back to the gnome realm with her.

The prologue consists of a chorus ("Rastlos geschäft") and a duet for Heiling and the Queen ("Genug beendet"). The principal numbers in the first act are the aria for the Queen ("O bleib' bei mir"), with chorus of spirits; terzetto for Anna, Heiling, and Gertrude ("Ha! welche Zeichen"); a delightful aria for Heiling ("An jenem Tag"); a brisk waltz chorus of peasants ("Juchheisen"); a song for Conrad with choral accompaniment ("Ein sprodes allerliebstes Kind"); and the stirring finale ("Wie hupft mir von Freude das Herz").

The second act opens with a scene and aria for Anna ("Einst war so tiefer Freude"), which inevitably suggests Marguerite's song in the garden in Gounod's "Faust." The principal numbers in the act are the ensemble and aria for the Queen with choral accompaniment ("Aus der Kluft"); the scena ("Wohl durch der grünen Wald"); the duet for Conrad and Anna ("Ha! dieses Wort"); Gertrude's effective melodramatic scene and aria ("Die Nacht"); and the finale ("Ihr hört es schon").

The most important numbers in the last act are the open-



ing melodramatic scena and air with chorus ("Herauf"); the charming peasants' wedding march; the stately choral song in the chapel ("Segne Allmächtiger"); the animated duet for Anna and Conrad ("Nun bist du mein"); and the finale ("So wollen wir auf kurze Zeit").

## MASCAGNI (PIETRO)

### *Cavalleria Rusticana*

“CAVALLERIA Rusticana,” opera in one act, words by Signori Targioni-Tozzetti and Menasci, was written in 1890, and was first performed at the Costanzi Theatre, in Rome, May 20, of that year, with Gemma Bellinconi and Roberto Stagno in the two principal roles. It had its first American production in Philadelphia, September 9, 1891, with Mme. Kronold as Santuzza, Miss Campbell as Lola, Guille as Turridu, Del Puente as Alfio, and Jeannie Teal as Lucia.

The story upon which the text of “Cavalleria Rusticana” is based is taken from a Sicilian tale by Giovanni Verga. It is peculiarly Italian in its motive, running a swift, sure gamut of love, flirtation, jealousy, and death,—a melodrama of a passionate and tragic sort, amid somewhat squalid environments, that particularly lends itself to music of Mascagni’s forceful sort. The prelude graphically presents the main themes of the opera, and these themes illustrate a very simple but strong story. Turridu, a young Sicilian peasant, arrived home from army service, finds that his old love, Lola, during his absence has married Alfio, a carter. To console himself he makes love to Santuzza, who returns his passion with ardor. The inconstant Turridu, however, soon tires of her and makes fresh advances to Lola, who, inspired by her jealousy of Santuzza, and her natural coquetry, smiles upon him again. The latter seeks to reclaim him, and, when she is rudely repulsed, tells the story of Lola’s perfidy to Alfio, who challenges Turridu and kills him.

During the overture Turridu sings a charming Siciliana (“O Lolo, a’ hai di latti”), and the curtain rises, disclosing

a Sicilian village with a church decorated for Easter service. As the sacristan opens its doors, the villagers appear and sing a hymn to the Madonna. A hurried duet follows, in which Santuzza reveals to mother Lucia her grief at the perfidy of Turridu. Her discourse is interrupted by the entrance of Alfio, singing a rollicking whip-song ("Il Cavallo scalpita") with accompaniment of male chorus. The scene then develops into a trio, closing with a hymn ("Inneggiamo, il Signor"), sung by the people in the square, and led by Santuzza herself, and blending with the "Regina Coeli," performed by the choir inside the church with organ accompaniment, the number finally working up into a tremendous climax in genuine Italian style.

In the next scene Santuzza tells her sad story to Lucia, Turridu's mother, in a *romanza* of great power ("Voi lo sapete"), closing with an outburst of the highest significance as she appeals to Lucia to pray for her. In the next scene Turridu enters. Santuzza upbraids him, and a passionate duet follows in which Santuzza's suspicions are more than confirmed by his avowal of his passion for Lola. The duet is interrupted by a song of the latter, heard in the distance with harp accompaniment ("Fior di Giuggolo"). As she approaches the pair the song grows livelier, and at its close she banters poor Santuzza with biting sarcasms, and assails Turridu with all the arts of coquetry. She passes into the church, confident that the infatuated Turridu will follow her. An impassioned duo of great power follows, in which Santuzza pleads with him to love her, but all in vain. He rushes into the church. She attempts to follow him, but falls upon the steps just as Alfio comes up. To him she relates the story of her troubles, and of Turridu's baseness. Alfio promises to revenge her, and another powerful duet follows.

As they leave the stage, there is a sudden and most unexpected change in the character of the music and the motive of the drama. In the place of struggle, contesting passions, and manifestations of rage, hate, and jealousy ensues an *intermezzo* for orchestra, with an accompaniment of harps and organ, of the utmost simplicity and sweetness, breathing

something like a sacred calm, and turning the thoughts away from all this human turmoil into conditions of peace and rest. It has not only become one of the favorite numbers in the concert repertory, but is ground out from every barrel-organ the world over, and yet it has retained its hold upon popular admiration.

At its close the turmoil begins again and the action hastens to the tragic denouement. The people come out of the church singing a glad chorus which is followed by a drinking-song ("Viva il Vino"), sung by Turridu, and joined in by Lola and chorus. In the midst of the hilarity Alfio appears. Turridu invites him to join them and drink; but he refuses, and the quarrel begins. Lola and the frightened women withdraw. Turridu bites Alfio's right ear,—a Sicilian form of challenge. The scene closes with the death of the former at Alfio's hands, and Santuzza is avenged; but the fickle Lola has gone her way bent upon other conquests.

### *Iris*

"Iris," opera in three acts, text by Luigi Illica, was first produced at the Theatre Costanzi, Rome, October 7, 1898, and in a revised form at Milan in 1899. The first act opens with a musical picture of dawn and reveals Iris, a beautiful Japanese girl, daughter of Cieco, a blind man, playing with her dolls and talking adoringly to the sun. Osaka, a young *roué*, plans to abduct her with the aid of his accomplice, Kyoto. They arrange a puppet show, and disguising themselves as players, seize Iris and carry her off as she is watching the play. Osaka has left money for the father, who, when he receives it, believes she has left him voluntarily. His rage is increased when he is told she has fled to the Yoshimara, a place of evil resort, and he begs to be taken there that he may curse her.

In the second act Iris awakens to find herself in a beautiful apartment in the Yoshimara, with Osaka and Kyoto standing near and admiring her. As she awakens, they leave, and she

fancies herself dead and in paradise. Osaka however shortly returns and makes love to her, but is baffled by her ignorance of what he is doing. Thereupon he abandons her to Kyoto, and seeks to make money by placing her on exhibition to the street crowds. Osaka makes a second attempt to win her, but in vain. Soon the blind father appears and Iris flies to him, but he flings mud in her face and curses her. She rushes from the spot and throws herself into a sewer basin.

The third act opens with her discovery by rag-pickers who seek to despoil the body of its dress and ornament, but Iris moves and scares them away. She sinks back and dies, but hovering between life and death she beholds the rising sun, and they discourse together. Flowers spring up about her as she is lifted up and taken to the Infinite.

The opening scene is by far the strongest number in "Iris." The curtain rises upon a dark stage. Gloomy rumblings tell of the night. Successive ascents towards a climax paint the approach of dawn, the opening of the flowers, the increase of light, and finally the uprising of the sun in a powerful outburst of instrumentation with full chorus ("Il sole son ioson io la Vita"). Other important numbers are the opening song of Iris with harp accompaniment ("Ho fatto un triste Sogno pauroso"); the graceful orchestration accompanying the washerwomen's chorus; the characteristic puppet show music, in which one of the geishas hums an oriental melody; Iris's solo ("Un di al Tempio vidi") in the second act; and the finale to the third act in which she sings to the sun as she sinks into death and the sun answers her as in the beginning of the opera.

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## MASSENET (JULES ÉMILE FRÉDÉRIC)

### *Le Roi de Lahore*

“**L**E Roi de Lahore” (“The King of Lahore”), opera in five acts, text by Louis Gallet, was first produced in Paris, April 27, 1877. The scene is laid at Lahore and in the Gardens of the Blessed in the Paradise of Indra. Nair, a priestess of Indra, is sworn to celibacy but is in love with King Alim and is also loved by his minister, Scindia. The latter declares his passion but is repulsed. Thereupon he informs Timour, the High Priest, that Nair entertains a lover in the Temple. A watch is kept and the King is discovered entering by a secret door. The High Priest demands that he shall atone for this profanation by going to the war against the Mussulmans, and he consents. Eventually he is betrayed by Scindia, deserted by his army and killed. He is then transported to the gardens of Indra and there begs the divinities to permit him to return to earth that he may find Nair. His prayer is granted but upon condition that he shall go back as an ordinary person, never resume his former position, and give up his life when Nair dies. When he reaches earth he finds that Scindia has usurped the throne and forced Nair to be his wife. Alim proclaims him a traitor and Scindia in turn denounces Alim as an impostor. Nair, however, recognizes her lover and improves the first opportunity to join him. They are pursued by Scindia, whereupon Nair, rather than submit to him, stabs herself, upon which Alim also dies and the lovers are welcomed by Indra.

The first act opens with an impressive temple prayer to Indra, mostly in unison. A duet between Nair and Scindia follows with beautiful violin obbligato accompaniment to Nair's recitative. The finale is very dignified and the en-

semble massive, especially as the King enters the temple and agrees to go to the wars, and the act closes with a spirited war chorus behind the scenes.

The striking numbers of the second act are the opening song for mezzo soprano, which is followed by a spectacular scene in the camp of Alim enlivened by the sports and dances of the slaves, and a most brilliant ballet, though the scene lies in the desert. No place is too remote, no time too incongruous, for a French composer's ballet. A duet for Nair and Kaled leads to a vigorous and most spirited chorus, dealing with the rebellion against Alim, and this is followed by the delightful love-music of Nair and Alim, with a tenderly melodious 'cello accompaniment, leading up to a strong finale.

The third act might well be called the Apotheosis of the Dance. The act opens in the Gardens of the Blessed in the Paradise of Indra with a celestial march and chorus of happy spirits, followed by a ballet, the music based upon Hindu melodies and charming waltz movements. As a spectacle and as an example of refined, graceful, fascinating music, this ballet is hardly excelled in modern operas. Another effective number in this act is Alim's song of joy which is heard in the celestial chorus as consent is given for his return.

The fourth act opens with a repetition of the spirits' incantation music in the finale of the third act. The other important numbers are the pompous march attending the coronation of Scindia; Alim's aria, "*Anima doler*," followed by the baritone aria, "*O casta Fior*"; the priestesses' chorus in the second act, repeated by the orchestra, followed by the animated chorus, "*Re dei regi*."

The fifth act from a musical point of view may be summed up in the passionate love-music for Nair and Alim, and the dramatic music illustrating Scindia's rage and Indra's welcome to the lovers. The opera is a spectacular one in every sense of the word and yet of much musical importance. Hervey, one of Massenet's biographers, says: "In the third act, Massenet has given full rein to his fancy, and has composed dance-music of a really superior kind, which he has enriched with a piquant and effective instrumentation."

*Le Cid*

"Le Cid," opera in four acts and ten tableaux, text by Dennery, Gallet, and Blau, was first produced at L'Académie-Nationale de Musique, Paris, November 30, 1885, Jean de Reszke creating the part of Rodrigue, Edouard de Reszke that of Don Diègue, Pol Plançon that of Comte de Gormas, and Madame Fidès-Devriès that of Chimène. The first performance in the United States was in New Orleans. The first act opens in Burgos at the house of Count Gormas, Chimène's father, upon the occasion of the knighting of Rodrigue by Ferdinand IV. It appears also that Count Gormas is to have a share of the honors by appointment as governor to the King's son. It is further developed, by the announcement of Chimène, that she is in love with Rodrigue. The daughter of the King is also in love with him, but as her high position forbids personal attachments she relinquishes her claim in favor of Chimène. In the next scene, Rodrigue receives his new sword in the cathedral and becomes a Knight of Saint Jacques. The unsuspecting King meanwhile makes Don Diègue, Rodrigue's father, the governor instead of Gormas. The Count thereupon in a fury insults and assaults Don Diègue and he is left disarmed and humiliated. He calls upon his son to revenge him, which the latter is ready to do until he learns that his opponent is Chimène's father, but in the end filial duty prevails.

The second act opens with a duel between Gormas and Rodrigue in which the former is killed. Chimène coming upon the scene recognizes his murderer and falls fainting into the arms of her attendants, monks chanting a dirge behind the scenes. The next tableau represents a Spanish fete. In the midst of the revelry Chimène appears and implores the King to punish Rodrigue. Her pleadings are interrupted by the sudden appearance of a Moorish cavalier, sent by Boabdil, King of Grenada, to declare war. Thereupon Ferdinand decides to offer the leadership of his forces to Rodrigue and bids Chimène cherish and delay her revenge until the end of the campaign.



The third act reveals Chimène weeping in her chamber and Rodrigue in her presence; notwithstanding recent events they declare their love for each other and Rodrigue, the Cid, goes away happy. In the next scene the Spanish soldiers in the Cid's camp are seen revelling while the enemy is near. Rodrigue expostulates with them and finally retires, despairing of his fate, but the vision of Saint Jacques appears and proclaims him victor in the coming battle. The announcement is confirmed. In the last act a rumor of the Cid's death reaches court and Chimène is prostrated with grief and makes a passionate avowal of her love for him, but when the report is contradicted and Rodrigue is announced as approaching, the changeable Chimène demands his head. The sensible King apparently gives way and orders that she shall pronounce sentence. At this unexpected decision she once more changes and orders Rodrigue to live and love her. She is specially moved to this reconciliation when the Cid draws his dagger to kill himself because she refuses to accept the hand of the man who slew her father. Chimène was a changeable person.

The important numbers of the first act are the brief but graceful duet for Chimène and her father ("Que c'est beau"), and the duet for Chimène and the Infanta ("Ah! la chère Promesse"), which intermingles with the chimes of bells, sonorous organ peas, and fanfares of the knightly ceremonial, followed up by Rodrigue's bold and soldierly sword song ("O, noble lame Étincelant"), in which he sings his allegiance to Spain and dedicates his sword to Saint Jacques. The remaining numbers of striking importance in this act are the music to the quarrel scene and the soliloquy of the insulted Don Diègue ("O Rage, O Désespoir").

The second act opens with a fine declamatory scene for Rodrigue ("Percé jusques au fond du Cœur"), followed by the duel music ("À moi, Comte, deux Mots!"), and the dramatic music to Chimène's demand that the slayer of her father shall reveal himself, closing with the thrilling cry "Ah, lui! Ciel! Rodrigue! c'est lui!" which is heard through the solemn strains of the *De Profundis*. In the next scene occurs the fete music which is of the most attractive Spanish character,

including the Castillane, Andalouse, Aragonaise, Catalane, Madrilène, and Navarraise. A distinctive feature in this scene is the Infanta's "Alleluia." The great ensemble ("Ah! je doute et je tremble") which follows Chimène's demand for justice closes the act.

The third act opens with Chimène's touching soliloquy ("De cet affreux Combat"), followed by one of the most powerful numbers in the whole work, the duet between Chimène and Rodrigue ("Oh, Jours de première Tendresse"). Then follow the camp scene with its dance music of a Moorish rhapsody and the effective apparition of Saint Jacques, accompanied by harps and celestial voices promising victory. The sword song of the first act, transformed into a battle song, closes the act. The principal numbers of the last act are the duet of Diègue and Chimène mourning the supposed death of Rodrigue, the pageantry music ("Gloire à celui que les Rois maures"), in which Massenet always excels, and the climax at the close, in which Chimène accepts the hand of Rodrigue, closing with the spirited outburst, "Gloire au Cid, au Vainqueur."

### *Manon*

"Manon," opera in four acts, text by Meilhac and Gille, founded upon Abbé Prévost's famous novel, which was also the inspiration for Halévy's ballet and Balfe's and Auber's operas based on the same subject, was first produced in Paris, January 19, 1884, Mme. Heilbronn creating the part of Manon in London, May 7, 1885; and in the United States, at the New York Academy of Music, December 23, 1885. The first act opens in the courtyard of an inn where several travelers are arriving, among them Manon, who has been consigned to a convent against her will. There she meets the Chevalier des Grieux and they fall in love with each other, notwithstanding the remonstrances of her cousin Lescaut, who is travelling with her, and incontinently elope. Guillot Monfontaine, an old *roué* and gambler who has been captivated by her beauty, is much chagrined when he learns of the elopement.

In the second act the lovers are in Paris, where they have been followed by Lescant and Bretigny, another of Manon's lovers. Lescant's anger is appeased by Des Grieux's promise to marry her, but when she finds out that the latter has not wealth enough to suit her, and besides is informed by Bretigny that Des Grieux will be abducted that night, she consoles herself by becoming Bretigny's mistress.

The third act opens in the gardens of the Cours de la Reine during an open air fete. Manon is among the pleasure-lovers with Bretigny, but hearing that Des Grieux is about to take holy orders, she follows him to Saint Sulpice and prevails upon him to abandon his purpose and come back to her.

In the last act Des Grieux is found in a gambling room, where he has been winning large sums from Guillot, encouraged by Manon, who grows more and more affectionate as he increases his winnings. The playing is at last interrupted by the police, who have been privately called by Guillot in revenge against Manon, who had rejected his advances. She and Des Grieux are placed under arrest, but Des Grieux is saved by his father, who pays his debts. Manon is sentenced to transportation, but on the road to Havre she is overcome by exhaustion and sorrow and dies in Des Grieux's arms.

In an opera as musically compact as this, and in which the instrumentation plays so important a part, even to the accompaniment of spoken dialogue as well as in the characterization of the *dramatis personæ* by motifs, and in which the development of the story is perhaps given greater dramatic intensity by the orchestra than by the voice, it is difficult to follow the work by individual numbers. Manon, Des Grieux, and Lescant are much more easily recognized by the melodies which introduce and accompany them than in any other manner. One critic has excellently said of the work in general: \* "The subject is essentially French, or rather Parisian, and the music of Massenet fits it like a glove. The composer's mannerisms seem less out of place in the mouth of Manon

\* See article "Jules Massenet" in Arthur Herve's "Masters of French Music."

than they do in that of Mary Magdalen. Massenet is essentially a colorist, and even as he had succeeded in imparting an Eastern *cachet* to his 'Roi de Lahore,' and giving a tinge of the antique to his music for 'Les Erinnyes,' so in 'Manon' he has felicitously caught the spirit of the last century. This delicately perfumed score is in many places suggestive of the boudoir of a *petite maîtresse*." While it is difficult to dissect "Manon," yet it may be said that some of the "suggestive places" are Manon's opening song; the charming romanza, just before the seizure of Des Grieux ("Piccolo casetta bianca"); the delightfully flowing dream song of Des Grieux with the muted violin accompaniment; the great impassioned duet of Manon and Des Grieux in the Seminary with its even greater orchestral accompaniment, set off against the music of the church; the minuet in the fete which afterwards accompanies Manon so frequently, and which in this scene is heard through Manon's passionate pleading with Des Grieux; and the four effective finales which are all powerfully musical and dramatic in effect.

### *Esclarmonde*

"Esclarmonde," designated by its composer "opera romanesque," in four acts and eight tableaux, besides prologue and epilogue, text by Blau and de Gramont, was produced for the first time at the Théâtre National de l'Opéra Comique, Paris, May 15, 1889, with the following cast of principal parts:

<i>Esclarmonde</i> . . . . .	Miss SYBIL SANDERSON.
<i>Parseis</i> . . . . .	Mlle. NARDI.
<i>Roland</i> . . . . .	M. GIBERT.
<i>Phorcas</i> . . . . .	M. TASKIN.
<i>Bishop of Blois</i> . . . . .	M. BOUVET.

Phorcas, Emperor of Byzantium, tired of rule, resolves to delegate it to his daughter Esclarmonde, whom he has instructed in magic, but upon condition that she conceal her beauty from men until her twentieth year, when her hand shall be the prize at a tournament, the penalty for non-

fulfilment, however, being the loss both of legal and magical powers. She falls in love with Roland, a French cavalier, who, of course, has never seen her face, and by her magic she discovers that he is affianced to a daughter of the King of France. She also sees him hunting in the forest of Ardennes. By her orders he is transported to an enchanted island where she joins him and enters into a mystical sort of alliance with him, still concealing her name and face. Meanwhile France is invaded by Saracens, so Esclarmonde gives him a magic sword with a blade that shines by night like the sun, is invincible in the hand of a true knight, but useless to a perjurer. Roland, with this weapon, delivers the city of Blois, and in reward the King of France offers him his daughter's hand, which Roland declines, subsequently telling the Bishop the secret cause of his action in his confession. The Bishop surprises the lovers, tears off Esclarmonde's veil, and drives her away by exorcism. She loses her power, but her father agrees to restore it to her if she will abandon Roland, otherwise he must die. Esclarmonde resigns herself to this sacrifice and Roland seeks for death in the tournament, but instead he is crowned with laurels and wins Esclarmonde.

The prologue contains a solo for Phorcas ("Dignitaires! Guerriers!") in which he announces his intention to abdicate, and the appearance of Esclarmonde, enveloped in her veil, who enters to the choral accompaniment ("O divine Esclarmonde"). The first act opens with Esclarmonde's song ("Comme il tient ma Pensée"), followed by a duet for her and Parseis ("O ma Sœur"), this is in turn followed by a duet for Esclarmonde, Parseis, and Eneas, the *fiancé* of Parseis ("Salut, Impératrice"). A very characteristic chorus of spirits ("O Lune! triple Hécate! O Tanit! Astarte!") leads up to a duet for Parseis and Esclarmonde ("Dans la Forêt des Ardennes").

The second act opens with another of Massenet's always interesting ballets, after which comes a strong duet for Esclarmonde and Roland ("Sois bénie, O Magie"), followed by another effective spirit chorus, reaching a fine climax on the words, "C'est l'Heure de l'Hyménée!"

The third act opens with a chorus of the people ("O Blois! misérable Cité!"), followed by the Bishop's prayer ("Dieu de miséricorde"), in which all join. The next number of striking merit is Roland's air ("La Nuit sera bientôt venue"), followed by an expressive duet for Roland and the Bishop ("Mon fils, je te bénis"). At the close of this number Esclarmonde's voice is heard calling Roland, followed by the bravura aria ("Roland! tu m'as trahie"), which is extremely brilliant and difficult, as it makes exacting demands upon the voice.

In the last act the principal numbers are a cantabile ("Regarde les Yeux"); a melodious song for Esclarmonde ("Plus en profond Sommeil"); and the duet with Roland ("Viens, viens"). The epilogue merely repeats the material of the prologue. The opera as a whole is quite spectacular but effective music also forms an important part of it. As in "Manon" the instrumental part is the strongest. It is built somewhat on the lines of the "music of the future" in its use of motifs. Indeed one of the French critics after the opening performance called Massenet "Mlle. Wagner."

### *Griselidis*

"Griselidis," an opera, with prologue and three acts, libretto by Armand Silvestre and Eugene Morand, was first produced in Paris, November 20, 1901 and in this country in 1909. It is based upon a mystery play.

The prologue opens with a scene in southern France with Alain, the shepherd, singing of his love for Griselidis. The Marquis Saluzzo, lord of the region, sees her, takes her away from Alain, and marries her. In the first act the Marquis, about to depart for the Crusades, is warned by the Prior that the Devil will tempt his wife to be unfaithful while he is away, but he has such faith in her that he dares the Devil to do his worst. The latter wagers he will be successful and the Marquis accepts the wager and gives him the wedding ring as a pledge.

The second act opens on the terrace by the castle. The Devil appears with his wife Flamina, who is jealous of him, and spiteful against all wives. She is aiding her husband, therefore, in his villanous plot and is more than willing to ruin Griselidis, and, to carry out her part, appears as a slave. They inform her that the Marquis has ordered Flamina to be the head of the house. She consents, and the Devil then brings Alain with his declaration of love, hoping that Griselidis will accept him and thus solace herself for the Marquis' supposed affront. She is about to do so when her little boy Loys appears and saves her. The infuriated Devil seizes the boy and carries him away.

The third act discloses Griselidis praying at the shrine of Saint Agnes from which the Devil has removed the image. The Devil is at her side and tells her a pirate has her boy, but that he will be restored to her for a kiss. She starts to find Loys and meets the Marquis returning from the wars. The plot of the Devil is foiled when the Marquis informs her that he never sent any one to be her mistress, and they are speedily reunited. The Devil then returns and taunts the Marquis with the loss of the child. In a rage he attempts to seize his sword, but the weapons on the wall disappear as if by magic. They kneel before the altar of Saint Agnes imploring help. Suddenly the cross upon it changes to a flaming sword. Griselidis appeals again for help and to the accompaniment of a peal of thunder the candles are lighted and the triptych of the altar opens, disclosing the boy at the feet of the saint, whereupon the Devil disappears, vanquished.

The music of the opera abounds in melodic beauty and thrilling episodes. Its leading features are the opening song of Alain, the invocation scene of the Devil in the forest with the responses of the unseen choir, the temptation scene in the garden, Griselidis' solo in the second act with a beautiful viola accompaniment, Satan's satirical song, and the climax of the miracle in the oratory. The choral parts are delightful throughout and the chorus is always invisible, which adds the feeling of mystery. The orchestration lends itself to the same feeling and contains many beautiful solo effects. Though the

situations might suggest it, it is never theatrical, but always adapts itself to the mysterious and sometimes supernatural mood.

### *Hérodiade*

"*Hérodiade*" is one of Massenet's earlier works, having been written in 1877. It was first intended for production in Milan in the Spring of 1881, but was postponed and was not given until December 19, of that year, in Brussels. Massenet then made some changes in it for production in Paris in 1884. In 1903 it was revived in Paris and was then taken to London where after many alterations of the text by the Lord Chamberlain it was produced as "*Salome*." The original libretto by Zanardini was made over in most absurd, inconsistent, and incongruous fashion by Milliet and Gremiet, and in this form it was produced in this country in 1908.

The opera is arranged in four acts. The first opens in a court of the palace of Herod, where Phanuel, an astrologer, is berating some merchants for not expelling the Romans. Salome enters and tells Phanuel that she is following John, whom she met in the desert where she was abandoned by her mother. After her exit Herod enters with a declaration of his love for Salome, but is interrupted by Herodias' demand of vengeance upon John for denouncing her. John next appears and repeats his denunciation, whereupon Herod and Herodias leave. Salome appears again and declares her love for John, who bids her forget love and think of higher things.

The second act transpires in Herod's apartments. He declares to Phanuel he will expel the Romans and avail himself of John's influence to make himself king. In the next scene he urges the populace to rise, but upon the appearance of Vitellius, the Roman proconsul, the people follow him. John next appears, followed by Salome and Canaanite women who greet the Proconsul enthusiastically, while Phanuel draws Herod away.

The third act opens in Phanuel's house, where Herodias requests him to point out for her the star of the woman who



has stolen Herod's love from her. He does so and while Herodias is uttering threats of vengeance Phaniel shows her Salome entering the Temple. In the change of scene Salome falls exhausted as Herod enters. He declares his love for her and is spurned, whereupon he threatens to find his rival and send them both to the executioner. The priests meanwhile are importunate in their demands that John shall be sacrificed. He is brought in, and Herod offers to save him if he will abet him in his plans. He refuses, and again the priests clamor for his blood. Salome throws herself at his feet asking that she may share his fate. Herod, recognizing John as his rival, orders the execution of both.

The last act opens in a subterranean vault of the Temple. Salome has been pardoned by Herod, but she suddenly appears with the declaration to John that she has come to die with him. The last scene transpires in the Proconsul's banquet-hall. Salome is there and appeals to Herod and Herodias for John's life. "If you are a mother, have pity," she exclaims. At this word Herodias is seized with remorse and begins to relent, but when the executioner appears with a bloody sword, Salome draws a dagger and with the cry, "You have killed him," hurls herself upon Herodias, who exclaims, "Pity me! I am your mother." The revelation comes too late. Herodias is killed.

From this rough sketch of the outline it will be seen how absurd, if not irreverent, the story is. One of Massenet's critics says, "He lacks the depth of thought and strength to grapple with Biblical subjects." He was certainly aided and abetted by his librettists in their effort to make a commonplace operatic love story out of the Biblical narrative. To add to the general incongruity, the work abounds in sensuous melodies and a general condition of mellifluousness unbecoming the Scriptural story and better adapted to the Songs of Solomon than to the fate of John the Baptist. And yet the music in itself has great charm. The duets of John and Salome are alluring. Salome's aria, "*Il est doux, il est bon*," and Herod's beautiful aria, "*Vision fugitive*," are, and will long remain, prime favorites in the concert-room. The concerted effects

also, like the scene in the Temple, with the religious service and intonings, the entrance of the Proconsul with the stately fanfares of trumpets and martial music, followed by the Canaanites singing hosannahs, and the fascinating ballet of the Babylonian dancers, form ensembles that irresistibly appeal to eye and ear, and make one unmindful of the absurd story.

### *Werther*

The opera "*Werther*," or lyrical drama, as it is usually styled, was written in 1887, but it was not produced until 1892. It was while Massenet was in Vienna superintending rehearsals of his "*Manon*" that he was requested to bring out "*Werther*" at the Imperial Opera House. It proved to be such a great success when produced there, February 16, 1892, that it was performed in the following year at the Opera Comique, Paris, and its success was repeated there. It was first given in this country in 1894, and has been produced on numerous occasions since that time.

"*Werther*" is arranged in three acts, the time 1772, and the place near Wetzlar. The text, founded upon Goethe's "*Sorrows of Werther*," is by Edouard Blau, Paul Millet, and Georges Hartmann. The first act opens at the house of the Bailiff, the heroine's father, where Charlotte, Sophie her sister, and others are preparing for a ball. Before leaving, Charlotte "cuts the bread and butter" for the children. The Bailiff presents Werther to her and they all go to the ball. Albert, her affianced, in the meantime comes back from a journey and goes to the inn intending to meet her in the morning. When Werther and Charlotte return from the ball, he is so violently in love with her that he makes a proposal which she at first refuses, and then she displays great agitation as she reflects upon what she has done. Werther leaves disheartened.

In the second act Charlotte and Albert have been married three months. Werther sees them entering church and is so overcome that he falls to the ground. Albert rushes to him, assures him he understands it all, and forgives him. Werther

thanks him and asks for his friendship. Sophie now appears with flowers for him, and Albert vainly urges him to pay his attentions to her. Charlotte at last convinces him that she is true to her husband, which adds to the "sorrows of Werther," as well as to those of Sophie.

The third act opens in Charlotte's home. She has discovered that she really loves Werther and fears for herself as she reads his letters hinting at self-destruction. In Albert's absence the distracted Werther appears at her door. They have a long interview in which she does not deny her love but says it is in vain and flees from him. He takes Albert's pistol and leaves, and in the end kills himself. Before he dies Charlotte reaches him again, confesses her love, and begs his forgiveness as he expires in her arms in a denouement somewhat different from that described by Thackeray in his well-known verse:

Charlotte, having seen his body  
Borne before her on a shutter,  
Like a well-conducted person  
Went on cutting bread and butter.

Notwithstanding the morbid character of the text and the tiresome nature of Werther's surging passion with its suicidal ending, Massenet's score is characterized by refinement, beauty, and tenderness instead of the languorous and sensuous touches one might naturally expect in his treatment of such a tempting subject. Like Gounod he is fond of sentimental scenes and is somewhat feminine in his treatment of them. He once said: "We musicians, like the poets, must be the interpreters of true emotion. To feel, to make others feel, therein lies the whole secret." He has succeeded in doing this in his "Werther." It abounds in graceful, refined, melodic beauty. The Christmas Carol and Werther's two songs in the first act, Sophie's gladsome aria and Werther's closing song in the second, and the duets of Charlotte and Werther in the third illustrate this.

*Cendrillon*

"Cendrillon," entitled on the score a "Fairy Tale" in four acts and six tableaux, text by Henri Cain, was first performed in Paris, at the Opera Comique, May 24, 1899. The libretto, written by Henri Cain, is based upon the well-known fairy tale of Cinderella by Perrault.

The first act opens at the home of Madame de la Hallière, who is preparing to take her two daughters to the ball at which the young Prince is to select his wife. Cendrillon is the daughter of her husband, Pandolph, by his first wife, and is left at home while her father, the madame, and her two daughters go to the ball. After they are gone the fairy god-mother appears, dresses Cendrillon in finery, and sends her to the festivity.

In the second act Prince Charming is revealed in the palace gardens wandering about dejectedly. His father appears and tells him that he must select a wife as the remedy for his ennui. Many ladies show off their graces before him, among them Madame de la Hallière's daughters, but their appeals are useless. At last he espies Cendrillon and falls in love with her at first sight, but at the stroke of the midnight bell she obeys the fairy godmother's instruction and disappears, leaving her glass slipper behind her as the only consolation for the Prince.

The third act discloses Cendrillon about to end her unhappy life at the Fairies' Oak and the Prince arriving there for the same purpose. The fairies render them invisible to one another and they fall asleep. In the last act Cendrillon imagines that her adventure was only a dream, but gives up the delusion when she learns that the Prince is seeking for the owner of the slipper. In the finale it is tried on and fits her and she becomes the Princess, much to her delight and that of her father and the discomfiture of the madame and her two daughters.

The most attractive numbers in the opera are instrumental, particularly the music accompanying the dances and the fairy scenes, and those assigned to the Fairy Queen, as well as the

love scene between Cendrillon and the Prince. The music throughout is light and sparkling and peculiarly expressive of the various situations. The opera is rather a succession of musical episodes than a sustained emotional work.

### *Thaïs*

"*Thaïs*," a lyric opera, the libretto by Gallet, was first produced in Paris, March 16, 1894. It is arranged in four acts and the scene is laid at Thebes and in the desert, during the Greek occupation of Egypt.

The first act opens beside the Nile and discloses the monks at supper. Athanaël, a young monk, who has been to Alexandria to protest against Grecian luxury and corruption, returns disheartened by his task, having found that city given over to the influences of *Thaïs*, a courtesan of great beauty. After their separation for the night Athanaël dreams of *Thaïs* appearing before the people as Venus. The next scene is laid at the house of Nicias in Alexandria, whither Athanaël has gone to resume his exhortations. Nicias greets him, and Athanaël questions him as to *Thaïs*. He confesses he has been ruined by her and laughs at Athanaël's determination to reclaim her. To afford him the opportunity Nicias gives a supper for her at which Athanaël, handsomely arrayed, is present. He attracts the admiration of *Thaïs*, and while he is bent upon his purpose she seeks to allure him with her charms. Athanaël denounces her and flees from the house when she once more prepares to pose as Venus.

The second act opens in the house of *Thaïs*. While she is regarding her charms in the mirror, Athanaël appears at the door, prays for her, and tells her he loves her with his spirit. As she listens to him she places incense in a burner and invokes Venus. Athanaël commands her to follow him, but hears the distant voice of Nicias calling her. She hesitates, and Athanaël says he will wait until the dawn. Nicias and his friends appear, and revelry begins. As it proceeds

Athanaël fires the house and Thaïs, clad in a woollen garment, follows him away amid the execrations of Nicias' followers.

The opening scene of the third act is laid at an oasis, where Thaïs and Athanaël appear, overcome with fatigue. Athanaël consoles her, then leads her to a convent and leaves her in charge of the abbess, after she has bidden him a last farewell. In the next scene a storm arises and Athanaël appears among the monks in a dejected condition. He confesses that since he has reclaimed Thaïs he has been haunted by impure dreams. A vision of Thaïs comes before him, whereupon he rushes out into the storm.

The last act shows the gardens of the monastery. Thaïs lies dying with the nuns by her side, when Athanaël enters inquiring for her. The nuns lead him to her and he kneels by her side as she tells him of her conversion. Athanaël, however, still under the influence of his love for her, tries to divert her mind to earthly things, but Thaïs points to the sky where angels are awaiting her. As she dies Athanaël falls to the earth with a cry of despair.

The music of "Thaïs" is brilliant, impassioned, dramatic throughout, especially the instrumental part, as in the meditation music of the second act and the Oriental music which accompanies the scenes in Alexandria. Among the most striking vocal numbers are Athanaël's solo, as he awakes from his dream of Thaïs; her love song and incantation and the dance music of the second act; the exquisite duet for Thaïs and Athanaël as he brings her water in the desert; and the celestial song of Thaïs, "Heaven opens its Gates," in the finale of the last act.

### *Le Jongleur de Notre Dame*

"Le Jongleur de Notre Dame" ("Our Lady's Juggler"), entitled a miracle play, was first produced at Monte Carlo February 18, 1902, in Paris in 1904, and in this country in 1908. It is arranged in three acts and is based upon a mediæval

legend, as told in Anatole France's "Etui de Nacre," the libretto by Maurice Lena.

The story is mainly concerned with Jean, a strolling mendicant juggler. In the first act he appears outside the gates of the monastery of Cluny seeking a meal by exhibiting his tricks to the people on market day. As he is singing a drinking-song the prior passes and censures him, at the same time soliciting him to enter the monastery and become a monk. Moved by the prior's admonitions and at the same time by the appearance of the monastery cook and his donkey laden with provisions, he enters.

The second act opens upon preparations in the monastery for the celebration of the Feast of the Assumption. Jean beholds the artists among the monks preparing an image of the Virgin and realizes that he alone of all his companions is doing nothing in her honor. After they leave he finds himself alone with Boniface, the cook, to whom he confides his anxiety to do something. Boniface relieves him with the assurance that anything he does will be pleasing to the Virgin.

The third act reveals Jean in the chapel at night practising his songs and dances before the new image of the Virgin. The Prior and the monks suddenly enter and are scandalized at his antics. They are about to seize him and drag him from the chapel when suddenly the image is illuminated with a bright glow and the Virgin stretches her hands above him with a smile. The monks are overcome by the miracle and Jean sinks to the floor and expires while celestial voices are heard commending him.

The subject is one which is admirably adapted to Massenet's style. He has invested it with a mediæval atmosphere and has added to the mystic feeling by the use of the Gregorian Chant and the old folk-song. There is no passionate fervor nor dramatic outburst. The music flows along quietly, simply, and melodiously, and preserves the mystic character of the story it illustrates. Its most effective numbers are the prelude to the first act, the wine song by Jean ("Alleluia du Vin"), Boniface's melody, which is jovially ecclesiastic, as he appears with his donkey, the prelude to the second act, Boniface's

song in which he tells the story of the Sage Brush, Jean's songs before the Virgin and his address to her, and the climax of the miracle at the close with the celestial chorus.

### *Don Quixote*

"Don Quixote," one of the last operas from the fertile pen of Massenet, was performed for the first time at Monte Carlo, February 19, 1910. The librettist is Henri Cain, who has drawn his situations more liberally from a play by Le Lorrain, a French poet, than from Cervantes' romance. Don Quixote is represented as a pattern of kindness and magnanimity instead of the fantastic, serio-comic knight, and Dulcinea in place of a rustic appears as a gay courtesan. Don Sancho alone retains his original qualities. The opera is in five short acts, played in the German version however in three.

The first act reveals a public square before the house of Dulcinea, whose praises a crowd of her admirers are extolling. Don Quixote and Sancho arrive and are greeted with shouts of derision at their ludicrous appearance. The Knight serenades her, but is interrupted by the jealous Juan and a duel is prevented by Dulcinea, who tells the Knight she will consider his suit if he will recover a necklace which has been stolen from her.

In the second act the two heroes, mounted on Rosinante and the donkey, set about their quest, but the scene is mainly occupied with the Don's windmill and other adventures. In the third act they encounter the brigands'. Sancho flees, but the Don makes a stout resistance only to be taken prisoner and sentenced to death. He solaces himself by repeating the name of Dulcinea, and the bandits are so overcome by his patience and courage that they not only give him the necklace but implore his benediction.

The fourth act opens with a fete at Dulcinea's house, during which, much to the astonishment of all, the Knight and Sancho enter bringing the necklace. Dulcinea embraces him in her delight and he asks her to marry him on the spot. She



only laughs at him and confesses that she is not a pure woman. The guests add to his depression by laughing at him. In the last act we find the forlorn, heart-broken Knight in the forest with Sancho and witness his death.

The principal numbers in the first act are the Knight's serenade, which serves as a motive throughout the opera, and the music accompanying his lonely vigil in the moonlight before Dulcinea's house; in the second, the monologue for Sancho; in the third, the Knight's prayer and the orchestral accompaniment to the windmill fight; in the fourth, the duet in which Dulcinea acknowledges her true character, Sancho's defence of his master, and a 'cello solo recalling the "Meditation" in "Thais"; and in the fifth, the death scene accompaniment. The music runs mostly in melodious declamation, interspersed with short arias and accompanied by instrumentation of a fine delineative character and vivid coloring.

### *La Navarraise*

"La Navarraise," lyric episode in two acts, was written to a text by Jules Claretie and Henri Cain. The plot was taken from Claretie's story "La Cigarette." The first production of the work was given at Covent Garden Theatre, London, June 20, 1894. In America it was first heard at the Metropolitan Opera House, December 11, 1895.

The following are the characters in the opera:

<i>Anita, a girl of Navarre, betrothed to Araquil</i> . . .	SOPRANO
<i>Araquil, Sergeant in the Biscayan Regiment</i> . . .	TENOR
<i>Garrido, General of the Royalist troops</i> . . .	BASS
<i>Remigo, Father of Araquil</i> . . .	BARITONE
<i>Ramon, Captain in the Biscayan Regiment</i> . . .	TENOR
<i>Bustamente, Sergeant in the Biscayan Regiment</i> . . .	BASS
<i>Soldiers, Officers, Villagers, a Surgeon, a Chaplain.</i>	

The action of the opera passes in Spain during the Carlist War of 1874.

The first act opens in a Biscayan village near Bilbao. The horizon shows the snow-covered Pyrenees. Everywhere there is evidence of war. A barricade has been

erected and out of this a cannon protrudes. Soldiers, begrimed with powder, straggle past, some of them are wounded and are carried on litters. Sounds of drums and trumpets are heard. Anita appears and later Garrido. The latter says that the attack which his soldiers have just made has cost him dear. He yearns to meet his enemy, Zuccaraga, the Carlist general, face to face, for with that soldier's death, the war must end.

Among the officers who are in Garrido's company is Ramon and to him Anita puts a question as to whether her lover Araquil, a soldier in the Biscayan regiment, has returned. Ramon does not know. Anita prays to the Virgin for her lover's safety. A group of soldiers passes by but Anita looks in vain for Araquil. Suddenly he enters, to Anita's great joy. There is a love duet between them ("Je ne pensais qu'à toi"). Araquil's father Remigo now appears, thankful for the safety of his son, but annoyed at the presence of Anita; for Remigo has refused his consent to his son's marriage unless his wife can bring him a dowry of two thousand duros, and Anita is poor. Araquil vainly entreats his father to relent, but the latter refuses and goes out taking his son with him. Garrido comes out of the adjoining house and asks Araquil if he was not one of the company which covered the retreat of the army. Araquil answers in the affirmative and states that all his officers were killed and that he had to take the command. His general is pleased with the man's bravery and promises him a lieutenancy.

Night falls. Garrido sits at a table examining a map by the light of a lantern. Anita gives way to depression, for Araquil, now an officer, is farther away from her than ever. Suddenly Ramon enters to announce that the Carlists are threatening their camp and that Major Ortega, one of General Garrido's friends, has been killed. Garrido, extraordinarily moved, declares that he will give a fortune and the Cross of Honor, to anyone who will remove Zuccaraga. Anita has overheard this declaration and she turns to the General, stating that she will take the life of the Carlist

leader for a sum of two thousand douros—her dowry! When Garrido asks Anita her name, she replies: "I have no name, I am the Navarraise!" She runs madly off into the night, leaving Garrido astonished and incredulous. The General gives orders to his officers and re-enters the house.

Araquil returns, now in the uniform of a lieutenant. He expresses his longing for Anita ("O bien aimée"). Ramon overhears the man uttering Anita's name and tells him that she is not to be trusted, for some wounded soldiers who have been brought into camp informed him that they saw the Navarraise enter the Carlist lines and asking for Zuccaraga, saying that she must speak with him that night. And Ramon adds that Zuccaraga is well known for his fondness for women. Araquil is furious and torn with jealousy. "Is she a spy, or worse?" he cries; and with that rushes out.

Sergeant Bustamente enters and, as the soldiers partake of their rations of soup and wine, sings to the accompaniment of a guitar ("J'ai trois maisons dans Madrid"), the soldiers occasionally joining in. At length the men cover themselves with their blankets and prepare for slumber.

The first and second acts are divided by a Nocturne for orchestra. The scene of the second act is the same as that of the first. Shots are heard in the distance; the troops spring up crying that the enemy is upon them. Anita rushes in, pale, agitated and with stains of blood upon her arms. Perceiving Garrido, she demands her two thousand douros from him, declaring that she has killed Zuccaraga. The General refuses to believe Anita, but she describes with vivid realism how she had struck at the Carlist leader with her dagger and how, when she had made her escape, the balls from the enemies' guns had whistled in her ears. Garrido is at length convinced and, listening to the sound of funeral bells tolling for Zuccaraga, he pays her the blood money, swearing Anita to secrecy at the same time.

The girl is entranced by the thought that now, with her dowry to be shown to Remigo, her marriage to Araquil will speedily follow. At that moment Araquil himself appears, desperately wounded and supported by two soldiers. He

had been to the Carlist camp in order, as he hoped, to rescue Anita from shame and had been attacked by Zuccaraga's men. He asks the soldiers to leave him alone with Anita. The girl does not understand his passionate suspicion of the reason why she betook herself to Zuccaraga's tent and Araquil's agony of doubt is further increased when Anita shows him the gold, the possession of which (owing to her promise to General Garrido) she declares she is for the present unable to explain. He cries with delirious ferocity that she has sold herself. The funeral bell again begins to toll and for the first time Araquil realizes what Anita has been trying to convey to him. The Carlist leader is dead and the girl he loved has killed him! Some officers, Remigo, Ramon, a surgeon and the chaplain surround the dying man. Araquil again looks shudderingly at the money and, gasping out: "The price of blood!" expires.

Anita suddenly loses her mind at this last catastrophe. For a moment she has a delusion that the funeral bells are ringing for her marriage to her lover and, after a terrible nervous crisis, falls inanimate upon Araquil's lifeless form.

"La Navarraise" is not a dramatic composition in Massenet's usual vein. When the work first was produced, it was declared that the highly veristic character of the drama had been inspired by the triumph of Mascagni's "Cavalleria Rusticana" and of the "Pagliacci" of Leoncavallo. Mr. Finck in his "Massenet and his Operas" drew attention to the fact that "La Navarraise" was written half a decade after the production of the Italian works and if the French master had wanted to benefit by the excitement over the new style of veristic opera, he would have done so before. As "La Navarraise" was written for Emma Calvé it is certain that Massenet deliberately planned his work in order to suit the tumultuous and excitable dramatic gift possessed by that artist.

*Sapho*

"Sapho," entitled by its composer and librettists "Pièce lyrique," was based upon the novel of the same name by Alphonse Daudet. The text was written by Henri Cain and Arthur Bernède. The first production was given at the Opéra Comique, Paris, November 27, 1897. In America it was presented for the first time by Oscar Hammerstein at the Manhattan Opera House, New York, November 18, 1909

The characters of the opera are as follows:

<i>Fanny le Grand</i> . . . . .	SOPRANO
<i>Jean Gaussin</i> . . . . .	TENOR
<i>Dionne</i> . . . . .	MEZZO-SOPRANO
<i>Irene</i> . . . . .	SOPRANO
<i>Caoudal</i> . . . . .	BARITONE
<i>Césaire Gaussin</i> . . . . .	BASS
<i>La Borderie</i> . . . . .	TENOR
<i>Innkeeper</i> . . . . .	BARITONE

The first act opens in Caoudal's studio in Paris. A masked ball is in progress, a make-believe gypsy band providing music in a room off the studio. One of the guests—La Borderie—wishes to leave as he is weary, but Caoudal and the other guests urge him to remain. There is another in Caoudal's merrymaking who is desirous of escaping. This is Jean Gaussin, an unsophisticated youth from Provence, who does not know how to dance and whose shyness causes him embarrassment in the presence of the frivolous and pleasure-loving crowd to whom Caoudal acts as host. Caoudal prevails upon the young man to remain and as they go into the studio, Jean is left alone.

Presently there is borne to his ears the sound of singing. The model, Fanny, who is known in the studios as "Sappho," is giving one of her studio songs. Jean soliloquizes upon the contrast between his peaceful country home ("Ce monde que je vois"). Fanny, Caoudal, La Borderie and other guests enter, struggling with Fanny for kisses. She has shaken them off when her attention is attracted by Jean. She asks him his name and is relieved to hear that he is not an artist. Caoudal calls them to supper, but Fanny entreats

Jean to leave the studio in her company. The boy is fascinated by his new companion. As they leave cries of "Sappho! Sappho!" come from the supper table.

Act II is set in Jean's lodgings in the Rue Amsterdam, in Paris. His father and mother—respectively Césaire and Divonne—have installed Jean in his rooms and are shortly to depart on their return to Provence. Césaire sings of their home ("Notre maison avec des bois de myrtes"). Divonne has gone to the convent to fetch her niece Irene, who will return with them to Provence. Soon the two women enter and while Divonne and Césaire go out to make a final inspection of Jean's belongings, the young man and Irene are left alone. They sentimentalize over their happy childhood days and, as Jean gives his cousin a kiss on the forehead, the father and mother re-enter and pretend to be shocked.

Soon it is time for the departure. Césaire and Divonne take an affecting farewell of their son and Irene gives him a tender look as they leave the room. Jean reflects upon the loneliness which comes upon him and upon the charm of Irene, whom he dreams of for his wife. The door opens and Fanny appears. She makes love to the boy and Jean's infatuation for her is heightened when Fanny sings the Provençal song "O Magali." The scene ends by Fanny imploring Jean to allow her to stay.

The third act opens a year later than the period of the preceding act. Jean and Fanny are to be seen in a little cottage at Ville d'Avray, adjoining a restaurant. The two lovers, having recounted their hours of happiness, enter their house. Presently there appear on the scene Caoudal, La Borderie and a number of young artists of both sexes. They are hungry and, seeing the restaurant adjoining Jean's abode, Caoudal urges his friends to enter and patronize it. They order dinner from the landlord and Caoudal drinks a toast to "Youth." Some strolling musicians pass the garden at the back of the restaurant and as the sound of their playing is lost in the distance Jean enters and is hailed by the artist and his party.

Caoudal asks him if he lives in the vicinity and if he is

still with Sappho. Jean has never connected Fanny with the model whose love affairs have been common gossip among the Bohemian frequenters of the Parisian studios. The young man, confused, answers that she is not with him any more. This leads the artists to discuss Sappho's liaisons and allusion is made to a child of hers which periodically she goes to visit. Jean, stunned by these revelations, bursts out that he had lied to them; that he has been living with Fanny for a year and that his soul has been defiled. "All's over and done" he cries. "I shall despise her as much as I have loved her before." At that moment Fanny appears and Jean pours out his wrath and scorn upon her. She, suddenly hardened and bitter, retaliates and orders him to begone. Jean goes out and the woman turns upon the men and women who had destroyed her happiness. "My heart is dead to love, but I can hate!" she cries.

The fourth act has for its scene the Gaussin's house at Avignon, with the Rhone flowing in the background. Jean, Irene, Divonne and Césaire are sitting at table silent and distressed because of Jean's sadness. At a sign from Divonne, Césaire and Irene get up and leave. Divonne, left alone with her son, endeavors to discover the reason for his melancholy and Jean admits that it is due to a love-affair. His mother tenderly consoles him and the boy decides that there shall be no more regrets nor anger. Divonne goes out gladly to tell her husband and Irene enters. She is urging Jean to go to her for comfort when Césaire comes in excitedly and, having ordered Irene to leave, informs his son that Fanny has arrived. He urges him to be brave and Jean promises that he will never give way.

Fanny comes in slowly and makes an impassioned appeal to her former lover to return to her. She has sunk upon her knees, beseeching Jean to give her back his love when Césaire and Divonne come in. Césaire tells his son to go into the house and Fanny, attempting to follow him, finds herself confronted by Divonne. She learns that this is the boy's mother and, with her voice choked by sobs, tells them that she will go.

The fifth act brings the story back to the little cottage at Ville d'Avray. It is winter and Fanny is sitting disconsolate in one of the dismantled rooms. Sadly she is reading Jean's letters and tearing them up, now determined to leave and betake herself to her child. Jean enters suddenly. He has been unable to remain true to his parents' trust in him and has rushed back to Fanny's arms. But his love is poisoned by distrust and jealousy. The past rises before him and even with his mistress' kisses on his lips Jean cannot forget the things which have ruined her life and his. He sinks wearily into a chair and Fanny, seeing that he is worn out, persuades him to sleep.

Jean lies stretched in slumber upon the couch and Fanny comes to a great resolution. She realizes that her lover would never forget; that the old happiness would never come back, and, taking a pen, she writes her letter of farewell. She kisses Jean lightly on the lips and, still looking at him, slowly leaves the room.

"Sapho" is not perhaps, one of Massenet's most successful creations. In it are none of the melodic raptures that made such a work as "Manon" so happy a product of his pen. Yet there are moments of beauty in the opera and the deft technical craftsmanship that distinguishes nearly all the French composer's contributions to his art, distinguishes this as well.

F. B.



## MEYERBEER (GIACOMO)

### *The Huguenots*

"**L**ES Huguenots," grand opera in five acts, words by Scribe and Deschamps, was first produced at the Académie, Paris, February 29, 1836, with the following cast of the principal parts:

<i>Valentin</i> . . . . .	Mlle. FALÇON.
<i>Marguerite de Valois</i> . . . . .	Mme. DORUS-GRAS.
<i>Urbain</i> . . . . .	Mlle. FLÉCHEUX.
<i>Count de St. Bris</i> . . . . .	M. LERDA.
<i>Count de Nevers</i> . . . . .	M. DERIVIS.
<i>Raoul de Nangis</i> . . . . .	M. NOURRIT.
<i>Marcel</i> . . . . .	M. LEVASSEUR.

As its first production in London in Italian, as "Gli Ugonotti," July 20, 1848, the cast was even more remarkable than that above. Meyerbeer especially adapted the opera for the performance, transposed the part of the page, which was written for a soprano, and expressly composed a cavatina to be sung by Mme. Alboni, in the scene of the chateau and gardens of Chenonceaux, forming the second act of the original work, but now given as the second scene of the first act in the Italian version. The cast was as follows:

<i>Valentin</i> . . . . .	Mme. PAULINE VIARDOT.
<i>Marguerite de Valois</i> . . . . .	Mme. CASTELLAN.
<i>Urbain</i> . . . . .	Mlle. ALBONI.
<i>Count de St. Bris</i> . . . . .	Sig. TAMBURINI.
<i>Count de Nevers</i> . . . . .	Sig. TAGLIAFICO.
<i>Raoul de Nangis</i> . . . . .	Sig. MARIO.
<i>Marcel</i> . . . . .	Sig. MARINI.

The action of the opera passes in 1572, the first and second acts in Touraine, and the remainder in Paris. The first act

opens on a scene of revelry in the salon of Count de Nevers, where a number of noblemen, among them Raoul de Nangis, a Protestant, accompanied by his faithful old Huguenot servant, Marcel, are present, telling stories of their exploits in love. Marguerite de Valois, the betrothed of Henry IV, for the sake of reconciling the dispute between the two religious sects, sends her page to De Nevers's salon and invites Raoul to her chateau. When he arrives, Marguerite informs him of her purpose to give him in marriage to a Catholic lady, daughter of the Count de St. Bris. Raoul at first consents; but when Valentin is introduced to him and he discovers her to be a lady whom he had once rescued from insult and who had visited De Nevers in his salon, he rejects the proposition, believing that her affections have been bestowed upon another, and that his enemies are seeking to entrap him. St. Bris challenges Raoul for the affront, but the Queen disarms the angry combatants. Valentin is now urged to marry Count de Nevers, and begs that she may pass the day in prayer in the chapel. Meanwhile Count de St. Bris, who has been challenged by Raoul, forms a plot for his assassination, which is overheard by Valentin from within the chapel. She communicates the plot to Marcel, who lies in wait with a party of Huguenots in the vicinity of the duel, and comes to Raoul's rescue when danger threatens him. A general combat is about to ensue, but it is suppressed by Marguerite, who suddenly appears upon the scene. Raoul thus discovers that he owes his life to Valentin, and that her visit to De Nevers was to induce him to sever the relations between them, as she was in love with Raoul. The announcement comes too late, for the marriage festivities have already begun. Raoul visits her for the last time. Their interview is disturbed by the approach of De Nevers, St. Bris, and other Catholic noblemen, who meet to arrange the details of the plot conceived by Catherine de Médicis for the slaughter of the Huguenots on Saint Bartholomew's Eve. Valentin hurriedly conceals Raoul behind the tapestries, where he overhears their plans and witnesses the conjuration and the blessing of the swords, as well as the refusal of the chivalrous De Nevers to engage in mur-

der. After the conspirators have departed, Raoul and Valentin have a long and affecting interview, in which he hesitates between love and honor, Valentin striving to detain him lest he may be included in the general massacre. Honor at last prevails, and he joins his friends just before the work of slaughter begins. He rushes to the festivities which are about to be given in honor of the marriage of Marguerite with the King of Navarre, and warns the Huguenots of their danger. He then makes his way to a chapel where many of them are gathered for refuge. He finds Marcel, who has been wounded, and who brings him the tidings of the death of De Nevers. The faithful Valentin joins them to share their fate. Amid the horrors of the massacre Marcel blesses and unites them. They enter the church and all perish together.

The first act opens with the brilliant chorus of the revellers (*"Piacer della Mensa"*), which is full of courtly grace. Raoul tells the story of the unknown fair one he has encountered, in the *romanza*, *"Piu bianca del velo."* When Marcel is called upon, he hurriedly chants the hymn, *"O tu che ognor,"* set to the Martin Luther air, *"Ein feste Burg,"* and heightened by a stirring accompaniment, and then bursts out into a graphic song (*"Finita è pe' Frati"*), emphasized with the piff-paff of bullets and full of martial fervor. In delightful contrast with the fierce Huguenot song comes the lively and graceful *romanza* of Urbain (*"Nobil Donna e tanto onesta"*), followed by a delightful septet. The scene now changes, and with it the music. We are in the Queen's gardens at Chenonceaux. Every number, the Queen's solo (*"A questa Voce sola"*), the delicate *"Bathers' Chorus,"* as it is called (*"Audiam, Regina, in questo amene sponde"*), the brilliant and graceful *allegretto* sung by Urbain (*"No, no, no, no"*), the duet between the Queen and Raoul, based upon one of the most flowing of melodies, and the spirited and effective finale in which the nobles take the oath of allegiance (*"Per la fè, per l' Onore"*), — each and every one of these is colored with masterly skill, while all are invested with chivalrous refinement and stately grace.

The second act opens with a beautiful choral embroidery

in which different choruses, most striking in contrast, are skilfully interwoven. It is a picture, in music, of the old Paris. The citizens rejoice over their day's work done. The Huguenots shout their lusty rataplan, while the Papist maidens sing their solemn litany ("Ave Maria") on their way to chapel; and as they disappear, the quaint tones of the curfew chant are heard, and night and rest settle down upon the city. It is a striking introduction to what follows,—the exquisite duet between Marcel and Valentin, the great septet of the duel scene, beginning ("De dritti miei ho l'alma accesa") with the tremendous double chorus which follows as the two bands rush upon the scene. As if for relief from the storm of this scene, the act closes with brilliant pageantry music as De Nevers approaches to escort Valentin to her bridal.

The third act is the climax of the work. After a dark and despairing aria by Valentin ("Eccomi sola ormai"), and a brief duet with Raoul, the conspirators enter. The great trio, closing with the conjuration, "Quel Dio," the awful and stately chant of the monks in the blessing of the unsheathed daggers ("Sia Gloria eterna e Onore"), and the thrilling unisons of the chorus "D'un sacro zel l'Adore"), which fairly glow with energy, fierceness, and religious fury,—these numbers of themselves might have made an act; but Meyerbeer does not pause here. He closes with a duet between Raoul and Valentin which does not suffer in comparison with the tremendous combinations preceding it. It is filled with the alternations of despair and love, of grief and ecstasy. In the Italian version the performance usually closes at this point; but there is still another striking and powerful scene, that in which Raoul and Valentin are united by the dying Marcel. Then the three join in a sublime trio, and for the last time chant together the old Lutheran hymn, and await their fate amid the triumphant harpings that sound from the orchestra and the hosannas they sing to its accompaniment.

*Robert the Devil*

"Robert le Diable," grand opera in five acts, words by Scribe and Delavigne, was first produced at the Académie, Paris, November 21, 1831, with the following cast:

<i>Alice</i> . . . . .	Mlle. DORUS.
<i>Isabella</i> . . . . .	Mme. CINTI-DAMOREAU.
<i>The Abbess</i> . . . . .	Signora TAGLIONI.
<i>Robert</i> . . . . .	M. NOURRIT.
<i>Bertram</i> . . . . .	M. LEVASSEUR.
<i>Raimbaut</i> . . . . .	M. LAFONT.

In the following year two versions in English, both of them imperfect, were brought out by the rival theatres, Covent Garden and Drury Lane. On the 20th of February it appeared at Drury Lane under the title of "The Demon; or, the Mystic Branch," and at Covent Garden the next evening as "The Fiend Father, or Robert Normandy." Drury Lane had twenty-four hours the start of its rival, but in neither case were the representations anything but poor imitations of the original. On the 11th of the following June the French version was produced at the King's Theatre, London, with the same cast as in Paris, except that the part of Alice was taken by Mme. De Meric, and that of the Abbess by the danseuse Mlle. Heberlé. On the 4th of May, 1847, the first Italian version was produced at Her Majesty's Theatre, with Jenny Lind and Staudigl in the cast. Gruneisen, the author of a brief memoir of Meyerbeer, who was present, says: "The night was rendered memorable, not only by the massacre attending the general execution, but also by the debut of Mlle. Lind in this country, who appeared as *Alice*. With the exception of the debutante, such a disgraceful exhibition was never before witnessed on the operatic stage. Mendelssohn was sitting in the stalls, and at the end of the third act, unable to bear any longer the executive infliction, he left the theatre."

The libretto of "Robert the Devil" is absurd in its conceptions and sensational in its treatment of the story, notwithstanding that it came from such famous dramatists as Scribe and Delavigne; and it would have been still worse

had it not been for Meyerbeer. Scribe, it is said, wished to introduce a bevy of sea-nymphs, carrying golden oars, as the tempters of Robert; but the composer would not have them, and insisted upon the famous scene of the nuns, as it now stands, though these were afterwards made the butt of almost endless ridicule. Mendelssohn himself, who was in Paris at this time, writes: "I cannot imagine how any music could be composed on such a cold, formal extravaganza as this." The story runs as follows: The scene is laid in Sicily, where Robert, Duke of Normandy, who by his daring and gallantries had earned the sobriquet of "the Devil," banished by his own subjects, has arrived to attend a tournament given by the Duke of Messina. In the opening scene, while he is carousing with his knights, the minstrel Raimbaut sings a song descriptive of the misdeeds of Robert. The latter is about to revenge himself on the minstrel, when Alice, his foster-sister and the betrothed of Raimbaut, appears and pleads with him to give up his wicked courses, and resist the spirit of evil which is striving to get the mastery of him. Robert then confides to Alice his hopeless passion for Isabella, daughter of the Duke. While they are conversing, Bertram, "the unknown," enters, and Alice shrinks back affrighted, fancying she sees in him the evil spirit who is luring Robert on to ruin. After she leaves, Bertram entices him to the gaming-table, from which he rises a beggar,—and worse than this, he still further prejudices his cause with Isabella by failing to attend the tournament, thus forfeiting his knightly honor.

The second act opens upon an orgy of the evil spirits in the cavern of St. Irene. Bertram is present, and makes a compact with them to loose Robert from his influence if he does not yield to his desires at once. Alice, who has an appointment with the minstrel in the cavern, overhears the compact, and determines to save him. Robert soon appears, mourning over his losses and dishonor; but Bertram promises to restore everything if he will visit the ruined Abbey of St. Rosalie, and carry away a mystic branch which has the power of conferring wealth, happiness, and immortality. He consents; and in the next scene Bertram pronounces the in-

cantation which calls up the buried nuns. Dazed with their ghostly fascinations, Robert seizes the branch and flees. His first use of it is to enter the apartments of Isabella, unseen by her or her attendants, all of whom become immovable in the presence of the mystic talisman. He declares his intention of carrying her away; but moved by her entreaties he breaks the branch, which destroys the charm. In the last act Bertram is at his side again, trying to induce him to sign the fatal compact. The strains of sacred music which he hears, and the recollections of his mother, restrain him. In desperation Bertram announces himself as his fiend-father. He is about to yield, when Alice appears and reads to him his mother's warning against the fiend's temptation. As he still hesitates, the clock strikes, and the spell is over. Bertram disappears, and the scene changes to the cathedral, where Isabella in her wedding robes awaits the rescued Robert.

From the musical point of view "*Robert le Diable*" is interesting, as it marks the beginning of a new school of grand opera. With this work, Meyerbeer abandoned the school of Rossini and took an independent course. He cut loose from the conventional classic forms and gave the world dramatic music, melodies of extraordinary dramatic force, brilliant orchestration, stately pageants, and theatrical effects. "*Robert le Diable*" was the first of the subsequent great works from his pen which still further emphasized his new and independent departure. It is only necessary to call attention to a few prominent numbers, for this opera has not as many instances of these characteristics as those which followed and which are elsewhere described. The first act contains the opening bacchanalian chorus ("*Versiamo a Tazza piena*"), which is very brilliant in character; the minstrel's song in the same scene ("*Regnava un tempo in Normandia*"), with choral accompaniment; and a very tender aria for Alice ("*Vanne, disse, al Figlio mio*"), in which she delivers his mother's message to Robert. The second act opens with a spirited duet between Bertram and Raimbaut, leading up to a powerful and characteristic chorus of the evil spirits ("*Demoni fatali*"). An aria for Alice ("*Nel las ciar la*

Normandia"), a duet between Bertram and Alice ("Trionfo bramato"), and an intensely dramatic trio between Bertram, Alice, and Robert ("Lo sguardo immobile"), prepare the way for the great scena of the nuns, known as "La Temptation," in which Meyerbeer illustrates the fantastic and oftentimes ludicrous scene with music which is the very essence of diabolism, and in its way as unique as the incantation music in "Der Freischütz." The third act contains two great arias. The first ("Invano il fato"), sung at the opening of the act by Isabella, and the second the well-known aria "Roberto, o tu che adoro," better known by the French words ("Robert! toi que j'aime"). The closing act is specially remarkable for the great terzetto in its finale, which is one of the most effective numbers Meyerbeer has written. The judgment of Hanslick, the well-known Viennese critic, upon this work is interesting in this connection. He compares it with "William Tell" and "Masaniello," and finds that in musical richness and blended effects it is superior to either, but that a single act of either of the works mentioned contains more artistic truth and ideal form than "Robert le Diable," — a judgment which is largely based upon the libretto itself, which he condemns without stint.

### *Dinorah*

"Dinorah," opera in three acts, founded upon a Breton idyl, words by Barbier and Carré, was first produced at the Opera Comique, Paris, April 4, 1859, under the title of "Le Pardon de Ploermel." It contains but three principal characters, and these were cast as follows: Dinorah, Mme. Cabel; Corentin, M. Sainte-Foy; and Höel, M. Faure. On the 26th of July, 1859, Meyerbeer conducted the work himself at Covent Garden, London, with Mme. Miolan-Carvalho as Dinorah, and it was also produced the same year in English by the Pyne-Harrison troupe. The first representative of Dinorah in this country was Mlle. Cordier.

The scene of the opera is laid in Brittany, and when the



first act opens, the following events are supposed to have transpired: On one of the days appointed by the villagers of Ploermel for a pilgrimage to the shrine of the Virgin, Höel, the goatherd, and Dinorah, his affianced, set out to receive a nuptial benediction. The festivity is interrupted by a thunder-storm, during which Les Herbiers, the dwelling-place of Dinorah, is destroyed by lightning. Dinorah is in despair. Höel determines to make good the loss, and upon the advice of Tonick, an old wizard, resolves to go in quest of a treasure which is under the care of the Korigans, a supernatural folk belonging to Brittany. In order to wrest it from them, however, it is necessary for Höel to quit the country and spend a year in solitude in a desolate region. He bravely starts off, and Dinorah, thinking he has abandoned her, loses her wits, and constantly wanders about the woods with her goat, seeking him. Meanwhile the year expires and Höel returns, convinced that he has the secret for securing the treasure.

The overture to the work is unique among operatic overtures, as it has a chorus behind the curtain interwoven with it. It is a picture of the opera itself, and contains a will-o'-the-wisp passage, a rustic song with accompaniment of goat-bells, a storm, and in the midst of the storm a chant to the Virgin, sung by the unseen chorus, and then a Pilgrimage march, the whole being in the nature of a retrospect. The curtain rises upon a rustic chorus, after which Dinorah appears, seeking her goat, and sings a slumber-song ("Si, carina, caprettina") which is very graceful, and concludes with phrases in imitation of birds. In the next scene, Corentin, the bagpiper, who has been away three months, and is nearly dead with terror of goblins and fairies, returns to his cottage, and to reassure himself sings a very quaint and original song ("Sto in Casa alfine"), to the accompaniment of his pipe. Dinorah suddenly appears and enters the cottage, and much to his alarm keeps him playing and singing, which leads to a very animated vocal contest between her and the bagpiper. It is abruptly terminated, however, by the arrival of Höel. Dinorah makes her escape by a window, and Höel relates to

Corentin the story of the Korigans' treasure. As the first person who touches it will die, he determines that Corentin shall be his messenger, and to rouse his courage sends for wine. While Corentin is absent, Höel sings an aria ("Se per prender"). After Corentin returns, the tinkling of the goat's bell is heard. Dinorah appears in the distance, and a charming trio closes the act, to the accompaniment of the whistling wind and booming thunder on the contra basses and drums of the orchestra.

The second act opens with a drinking-song by woodcutters, and as they withdraw, Dinorah enters, seeking Höel. She sings a tender lament, which, as the moonlight falls about her, develops into the famous "Shadow Song," a polka mazurka, which she sings and dances to her shadow. The aria, "Ombra leggiere," is fairly lavish in its texture of vocal embroidery. The next scene changes to the Val Maudit (the Cursed Vale), a rocky, cavernous spot, through which rushes a raging torrent bridged by a fallen tree. Höel and Corentin appear in quest of the treasure, and the latter gives expression to his terror in a very characteristic manner, with the assistance of the orchestra. Dinorah is heard singing the legend of the treasure ("Chi primo al tesor"), from which Corentin learns that whoever touches it first will die. He refuses to go on, and a spirited duet ensues between them, which is interrupted by the entrance of Dinorah and her goat. Höel, fancying it is a spirit sent to keep him back, sings a very beautiful aria ("Le crede il Padre"). The act closes with the fall of Dinorah, who attempts to cross the bridge, into the torrent, and her rescue by Höel, to the accompaniment of a storm set to music. The scene, though melodramatic, is very strong in its musical effects.

The last act opens with a scene in striking contrast, introduced with a quintet of horns, followed by a hunter's solo, a reaper's solo, a duet for shepherds, and a quartet in the finale. Höel arrives, bearing the rescued Dinorah, and sings to her an exquisite romance ("Sei vendicata assai"). The magic of his singing and her bath in the torrent restore her wandering senses. Höel persuades her that all which has

transpired has been a dream. The old song of the Pardon of Ploermel comes to her, and as she tries to recall it the chorus takes it up ("Santa Maria! nostra Donna") as it was heard in the overture. A procession is seen in the distance, and amid some striking pageant music Höel and Dinorah wend their way to the chapel, where the nuptial rites are supposed to be performed.

### *The Prophet*

"Le Prophète," opera in five acts, words by Scribe, was first produced in Paris, April 16, 1849, with Mme. Viardot-Garcia as Fides, and M. Roger as John of Leyden. "The Prophet" was long and carefully elaborated by its composer. Thirteen years intervened between it and its predecessor, "The Huguenots"; but in spite of its elaboration it can only be said to excel the latter in pageantry and spectacular effect, while its musical text is more declamatory than melodious, as compared with "The Huguenots." In this sense it was disappointing when first produced.

The period of the opera is 1584. The first act transpires in Dordrecht and Leyden, in Holland, and the other three in Munster, Germany. The text closely follows the historical narrative of the period when Munster was occupied by John of Leyden and his fanatics, who, after he had been crowned by them as Emperor of Germany, was driven out by the bishop of the diocese. The first act opens in the suburbs of Dordrecht, near the Meuse, with the chateau of Count Oberthal, lord of the domain, in the distance. After a very fresh and vigorous chorus of peasants, Bertha, a vassal of the Count, betrothed to John of Leyden, enters and sings a cavatina ("Il Cor nel sento"), in which she gives expression to emotions of delight at her approaching union. As she cannot go to Leyden, where the marriage is to take place, without the Count's consent, Fides, the mother of John, joins her to make the request. In the meantime the three Anabaptists, Zacarie, Gione, and Mathisen, leaders of the revolt in Westphalia, arrive on their mission of raising an insurrection in

Holland, and in a sombre trio of a religious but stirring character ("O Libertade") incite the peasants to rise against their rulers. They make an assault upon the castle of Count Oberthal, who speedily repels them, and turns the tide of popular feeling against the Anabaptists, by recognizing Gione as a former servant who had been discharged from his service for dishonesty. Fides and Bertha then join in a *romanza* ("Della mora un giorno"), imploring his permission for the marriage of Bertha and John. The Count, however, struck with her beauty, not only refuses, but claims her for himself, and seizes both her and Fides, and the act closes with a repetition of the warning chant of the Anabaptists.

The second act opens in the hostelry of John of Leyden, and is introduced with a waltz and drinking-chorus, in the midst of which the Anabaptists arrive and are struck with his resemblance to a portrait of David in the Munster Cathedral. From a very descriptive and highly wrought scena ("Sotto le vasti Arcati") sung by him they also learn that he is given to visions and religious meditations. They assure him that he shall be a ruler; but in a beautiful *romanza* ("Un Impero piu soave") he replies that his love for Bertha is his only sovereignty. Just as they depart, Bertha, who has escaped, rushes in and claims his protection. He conceals her; but has hardly done so when the Count enters with his soldiers, bringing Fides as a prisoner, and threatens to kill her unless Bertha is given up. He hesitates; but at last, to save his mother's life, delivers Bertha to her pursuers. Mother and son are left alone, and she seeks to console him. In this scene occurs one of the most dramatic and intense of Meyerbeer's arias ("O Figlio mio, che diro"), known more popularly by its French words, beginning, "Ah! mon fils." It has enjoyed a world-wide popularity, and still holds its place in all its original freshness and vigor. Fides hardly disappears before the ominous chant of the Anabaptists is heard again. He does not need much persuasion now. They make their compact in a quartet of great power, which closes the act; and some of John's garments are left behind stained with blood, that his mother may believe he has been killed.

The third act opens in the Anabaptists' camp in a Westphalian forest, a frozen lake near them, and Munster, which they are besieging, in the distance. In the second scene Zacarie sings a stirring pæan of victory ("In coppia son"), followed by the beautiful ballet music of the skaters as they come bringing provisions to the troops. Count Oberthal meanwhile has been taken prisoner and brought into camp. A buffo trio between himself and his captors follows, in which Gione penetrates his disguise and recognizes him. They are about to fall upon him; but John, learning from him that Bertha is still alive and in Munster, saves his life. He immediately resolves to take the place by assault, rouses his followers with religious chants of a martial character, and the act concludes with the march on the city.

The fourth act opens in the city itself after its capture. A mendicant appears in the public square begging for bread. It is Fides; and in a plaintively declamatory aria of striking power ("Pieta! pieta!") she implores alms. She meets with Bertha disguised as a pilgrim, and bent upon the destruction of the Prophet, who, she believes, has been the cause of John's death. The next scene opens in the cathedral, where the coronation of the Prophet is to take place; and among all Meyerbeer's pageants none is more imposing than this, with its accompaniment of pealing bells, religious chants, the strains of the organ, and the stately rhythms of the great Coronation March. It is a splendid prelude to the dramatic scene which follows. In the midst of the gorgeous spectacle, the voice of Fides is heard claiming the Prophet as her son. John boldly disavows her, and tells his followers to kill him if she does not confirm the disavowal. The feelings of the mother predominate, and she declares that she is mistaken. The multitude proclaim it a miracle, and Fides is removed as a prisoner.

The last act opens with a trio by the Anabaptist leaders, who, learning that the enemy is approaching in force, determine to save themselves by betraying John. In the third scene Fides in prison, learning that John is coming to see her, invokes the punishment of Heaven upon him in the passionate

aria, "Spirto superno." A duet ("Tu che del Cielo") of great power follows, in which Fides convinces him of the errors of his course. As they are about to leave, Bertha enters, bent upon the destruction of the palace, and in the trio which ensues learns that John and the Prophet are one. She stabs herself, and dying in the arms of Fides curses him. The last scene opens in a banquet hall of the palace, where John is revelling, with the Anabaptists around him. He sings a bacchanalian song of a wild description ("Bevian e intorno"), and, as it closes, the Bishop of Munster, the Elector, Count Oberthal, and the three Anabaptists who have betrayed him, enter the apartment. The revenge which John has planned is now consummated. An explosion is heard. Flames break out on all sides. Fides rushes in and forgives her son, and the Prophet, his mother, and his enemies perish together.

Although "The Prophet" did not meet with the popularity of some of his other operas, it contains some of the most vigorous and dramatic music Meyerbeer has written, — notably the arias of Zacarie and Fides, the skating-ballet, the Coronation March, and the drinking-song.

### *L'Africaine*

"L'Africaine," grand opera in five acts, words by Scribe, was first produced at the Académie, Paris, April 28, 1865, with the following cast:

<i>Selika</i> . . . . .	Mme. MARIE SAXE.
<i>Inez</i> . . . . .	Mlle. MARIE BATTEO.
<i>Vasco di Gama</i> . . . . .	M. NAUDIN.
<i>Nelusko</i> . . . . .	M. FAURE.
<i>Don Pedro</i> . . . . .	M. BELVAL.
<i>High Priest</i> . . . . .	M. OBIN.

The libretto of the opera was first given to Meyerbeer by Scribe in 1838; but such were the alterations demanded by the composer, that at last Scribe withdrew it altogether, although the music was already set. In 1852 he furnished a revised libretto, and the music was revised to suit it. The

work was not finished until 1860, and owing to the difficulty of filling the cast satisfactorily, was not brought to rehearsal until the Fall of 1863. While still correcting and improving it, Meyerbeer died, and it was not produced until two years later. Shortly after the Paris performance it was brought out in London, with Mlle. Lucca in the part of Selika. Mme. Zucchi was one of the earliest representatives of the slave in this country.

The scene of the opera is laid in Portugal and Africa, and the first act opens in the council chamber of the king of the former country. Inez, his daughter, is mourning the long absence of her betrothed, Vasco di Gama, the explorer. Her father, wishing to marry her to Don Pedro, the President of the Council, tries to persuade her that Vasco has perished by shipwreck; but the refutation of the story comes in the sudden appearance of Vasco himself, who is summoned before the Council and narrates to them his discovery of a strange land, producing two of the natives, Selika and Nelusko, as confirmations of his announcement. Don Pedro incites the inquisitors to deny the truth of the story, at which Vasco breaks out in such a furious rage against them that he is arrested and thrown into a dungeon. The second act opens in the prison, where Selika is watching the slumbering Vasco. As he awakens she declares her love for him, and at the same time saves him from the dagger of the jealous Nelusko. She also indicates to him the course he should have taken to discover the island of which he is in quest. To save her lover, Inez consents to wed Don Pedro; and the latter, to cheat Vasco of his fame, takes command of the expedition under the pilotage of Nelusko, and sets sail for the new land. The Indian, thirsting for vengeance, directs the vessel out of her course towards a reef; but Vasco, who has followed in another vessel, arrives in time to warn Don Pedro of his danger. He disregards the warning, distrusts his motives, and orders him to be shot; but before the sentence can be carried out, the vessel strikes and is boarded by the savages, who slaughter the commander and most of his men. The fourth act opens on the island which Selika pointed out on the map, and of which she is queen. To

save him from her subjects, she declares herself his spouse; but as the marriage rite is about to be celebrated, Vasco hears the voice of Inez in the distance, deserts Selika, and flies to her. In the last act, as the vessel sails away bearing Vasco and Inez back to Portugal, Selika throws herself down under the poisonous manchineel tree and kills herself with its fatal flowers; expiring in the arms of Nelusko, who shares the same fate.

The first act opens with a very sweet but sombre ballad sung by Inez ("Del Tago sponde addio"), which recalls the English song, "Isle of Beauty, fare thee well," and is followed by a bold and flowing terzetto. The third scene opens with a stately chorus ("Tu che la Terra adora") sung by the basses in unison, opening the Council before which Vasco appears; and the act closes with an anathema hurled at him ("Ribelle, insolente"),—an ensemble, pronounced in its rhythm and majestic in the sweep of its passionate music.

The second act opens with the quaint slumber-song ("Io grembo a me") which Selika sings to Vasco in prison. It is Oriental in color, and is broken here and there by a barcarole which Vasco murmurs in his sleep. In striking contrast with its dreamy, quiet flow, it leads up to a passionate aria ("Tranquillo e già") based upon a strong and fiery motive. In the next scene follows an aria of equal vigor sung by Nelusko ("Figlia dei Re"), in which his devotion to Selika changing to his hatred of Vasco is characterized by a grand crescendo. The act closes with a vigorous sextet, the motive of which is strangely similar to the old song, "The Minstrel Boy."

The third act contains a very impressive number, Nelusko's invocation of Adamastor ("Adamastor, re dell' Onde profondo"), but is mainly devoted to the ship scene, which, though grotesque from the dramatic point of view, is accompanied by music of a powerful and realistic description, written with all the vividness and force Meyerbeer always displays in his melodramatic ensembles. The fourth act contains the most beautiful music of the opera,—Vasco's opening aria, "O Paradiso"; the ensemble in the fourth scene, in which Selika protects Vasco and Nelusko swears vengeance ("Al



mio penar de fine"); the duet between Vasco and Selika ("Dove son"), which has often been compared to the duet in the fourth act of "The Huguenots," though it has not the passionate intensity of the scene between Raoul and Valentin; and the graceful choruses of the Indian maidens and Inez's attendants which close the act.

The last act contains two scenes,—the first in Selika's gardens, where there is a long and spirited duet between Inez and Selika. The second, known as "La Scene du Mancenillier," has a symphonic prelude in the form of a funeral march, based upon a fascinating melody, which is beyond question the finest of Meyerbeer's instrumental numbers in any of his works. From this point the story hastens to its tragic denouement; and nearly the entire scene is occupied with Selika's dying song, which opens with a majestic apostrophe to the sea ("Da qui io vedo il Mar"), then turns to sadness as she sings to the fatal tree ("O Tempio sontuoso"), and at the close develops into a passionate outcry of joy ("O douce Extase"). Though the plot of "L'Africaine" is often absurd, many of its incidents preposterous, and some of its characters unattractive, the opera is full of effective situations, and repeatedly illustrates Meyerbeer's powers of realization and his knowledge of musical and dramatic effects.

■

## MONTEMEZZI (ITALO)

### *L'Amore dei Tre Re*

“**L**’AMORE dei Tre Re” (“The Love of Three Kings”), Tragic Poem in three acts, was based upon a drama of the same name by Sem Benelli, who made slight modifications in his work in order to permit of its use as an opera text. The first production of Montemezzi’s composition was given at Milan, April 10, 1913. In America it was first heard at the Metropolitan Opera House, January 2, 1914.

Characters of the opera:

<i>Archibaldo</i> . . . . .	BASS
<i>Manfredo</i> . . . . .	BARITONE
<i>Avito</i> . . . . .	TENOR
<i>Flamino</i> . . . . .	TENOR
<i>A Youth</i> . . . . .	TENOR
<i>A Boy Child (voice behind the scenes)</i> . . . . .	
<i>A Voice behind the scenes</i> . . . . .	TENOR
<i>Fiora</i> . . . . .	SOPRANO
<i>A Handmaiden</i> . . . . .	SOPRANO
<i>A Young Girl</i> . . . . .	SOPRANO
<i>An Old Woman</i> . . . . .	MEZZO-SOPRANO
<i>Men, Women, Youths of Altura.</i>	

The scene of action is in the Middle Ages in a remote castle of Italy.

The first act opens in a hall of the castle belonging to Archibaldo, King of Altura. One of the northern barbarians, Archibaldo had conquered Altura forty years previous to the period at which the drama begins. He is now an old man and completely blind and he lives only for his son Manfredo. The latter is away at the wars, but there lives with Archibaldo two people of the conquered Alturans—Fiora, his daughter-in-law, and Avito.

King Archibaldo, unable to sleep, comes onto the battle-

ments of the castle with his servant Flamino. A torch burns there for Manfredo, for whose return the King always hopes. Flamino tells his master that Manfredo is fighting beyond the mountains the men whom, long ago, he (Archibaldo) had conquered. He reminds him that Fiora had been given to Manfredo as wife in order to bring peace and that previously she had been affianced to Avito, the young prince of Altura.

As Manfredo does not come, Flamino persuades the old King to go back to his chamber. The lantern is extinguished and both retire. Avito enters, looking about for someone who apparently has not yet arrived. In a moment Fiora appears. There is a passionate love scene, which is interrupted by Avito's sudden discovery that the lantern has been extinguished and that therefore someone has been on the battlements. Both hear the sound of approaching footsteps and Avito quickly goes out. The door opens and Archibaldo steps upon the threshold, calling for Fiora. The old man has suspected his son's wife of infidelity and now he gropes here and there until he catches her and discovers that she is trembling. Convinced that Fiora has a lover, Archibaldo determines to keep his secret from Manfredo, partly to shield him from grief and partly because of his own pride.

Flamino announces the arrival of Manfredo, who presently enters. He asks for Fiora. Archibaldo says that she has been asleep, but will greet him presently. Fiora appears and receives her husband with frigid kindness. The man does not perceive that his wife barely tolerates his presence. As he leads Fiora to her room, the old King, left alone, thanks God that his sight has gone from him.

The scene of the second act is on the castle walls. Manfredo, who has sojourned with his wife for several days, has to depart again. He entreats Fiora to show her affection for him by standing on the highest battlement waving her white scarf as long as he and his soldiers shall be in sight. Moved by repentance and by pity, Fiora promises to do this. Manfredo has scarcely left when Avito enters. Still under the influence of her good resolutions, Fiora waves her scarf and entreats her lover to leave her. Avito pleads for his

love and for hers, kneeling at her feet and kissing the hem of her robe. The woman still stands waving, but more and more wearily. At length she can resist Avito no longer. Her arm drops, she descends the steps from the battlement and throws herself into her lover's arms.

The abandonment to passion is so complete that neither Fiora nor Avito hears the entrance of Archibaldo, who comes in followed by Flamino. The King calls out "Fiora" and the two lovers start asunder, but the old man has realized that his son's wife had not been alone. He gropes for her, but meanwhile Flamino cries that he perceives Manfredo returning. Archibaldo sends Flamino to meet Manfredo. Avito has escaped, but the blind King still hunts for Fiora and finally seizes her. The woman defies Archibaldo; admits that she has a lover and refuses to give his name. The old man has pushed Fiora onto the bench upon which a short time previously she had sat with Avito, and there he throttles her.

Manfredo, who has returned, because Fiora had stopped waving her scarf and who had feared some accident had befallen her, enters and confronts his father, who stands in front of Fiora's body. Archibaldo tells him that the woman is dead—that he had caught her in her guilt and had strangled her. Manfred is filled with bitter grief that she who loved so much could not have loved him. He demands to know Fiora's lover's name, but Archibaldo is unable to give it to him. Slowly the blind King lifts the corpse and, bearing it on his shoulder, leaves the scene.

The third act is set in the crypt of the castle chapel. In the center of it lies the body of Fiora on a catafalque. From within the chapel are heard the voices of the choir and in the crypt itself the young men and women of the castle bewail her death. After they have gone, Avito steals in. He kneels at the bier and takes farewell of the woman he had loved so well. He presses his mouth to the mute lips of Fiora and a violent physical pain instantly assails him. He is still writhing in torture when Manfredo appears. At once the husband of Fiora knows who has been the lover of

his wife. He tells Avito that vengeance is already taken; that Archibaldo, realizing that the betrayer of Fiora would steal into the crypt to take farewell of her, had smeared the woman's lips with poison.

Avito begs Manfredo to take his own vengeance and kill him; but Fiora's husband, having learned from his rival that the love for which he had so yearned had really been given to another, finds hate emptied from his heart. His loneliness and a renewed longing to be forever with the wife who had pitied, even while she had betrayed him, leads Manfredo to seek the death which Avito had come upon unawares. He presses his lips to those of Fiora and is already dying as Archibaldo, creeping through the darkness to discover the identity of his son's rival, stumbles upon Manfredo's tortured body. The latter's dying voice tells the blind king that his cup of woe is full.

The music which Montemezzi wedded to this tragedy is of compelling beauty. In its abundance of melody "*L'Amore dei Tre Re*" is in essence Italian; but the glowing love music, the poignancy of utterance, the masterly skill with which the orchestra reflects and enhances the dramatic situations convey something of Wagner's art—the art of "*Tristan and Isolde*"—even although there is no conscious imitation of it.

F. B.

## MOUSSORGSKY (MODESTE)

### *Boris Godounow*

"**B**ORIS Godounow," national music drama in four acts, a prologue and nine tableaux, was given its first complete production at the Maryinsky Theatre, Leningrad (St. Petersburg), January 24, 1874. Moussorgsky, who was his own librettist, took the material of his work from Poushkin's drama of the same name, but he also used some which he drew from Karamsin's History of the Russian Empire. In 1896 a new edition of the opera (which had been published in 1875) was brought out by Rimsky-Korsakow, who revised Moussorgsky's harmonization and orchestral scoring, both of which were declared to be technically crude. It is this version which is generally performed. In America the first production of "Boris Godounow" was given by the Metropolitan Opera Company, New York, March 19, 1913.

The characters of the opera are as follows:

#### PART I.

<i>Boris Godounow</i>	BARITONE
<i>Feodor</i> } <i>his children</i>	{ MEZZO-SOPRANO
<i>Xenia</i>	{ SOPRANO
<i>The nurse</i>	MEZZO-SOPRANO (low)
<i>Prince Shouisky</i>	TENOR
<i>Andrew Stchelakov, clerk of the Douma</i>	BARITONE
<i>Pimen, monk and chronicler</i>	BASS
<i>The Pretender Dimitri, called Gregory</i>	TENOR
<i>Marina Mnichkek, daughter of the Voyevode of Sandomir</i>	MEZZO-SOPRANO, or DRAMATIC SOPRANO
<i>Rangoni, a Jesuit</i>	BASS
<i>Varlaam</i> } <i>vagabond monks</i>	{ BASS
<i>Missail</i>	{ TENOR

<i>The hostess of the inn</i> . . . . .	MEZZO-SOPRANO
<i>The idiot</i> . . . . .	TENOR
<i>Michael, a police officer</i> . . . . .	BASS

## PART II.

<i>A courtier</i> . . . . .	TENOR
<i>Boyard Khroustchov</i> . . . . .	BASS
<i>Lovitski</i> } <i>Jesuits</i> . . . . .	{ BASS
<i>Tchernyakovski</i> }	{ BASS
<i>Peasants male and female (voices in the crowd), Mitoukha (Bass),</i> <i>Tenor, Mezzo Soprano and Soprano; Boyards (nobles) with</i> <i>their children, Archers, Guards, Polish Lords and Ladies,</i> <i>Young Girls of Sandomir, Pilgrims, the People of Moscow.</i> <i>(Period 1598—1605)</i>	

Prologue. First Picture. The courtyard of the Novodie-vich Monastery, near Moscow. The courtyard is filled by a crowd which has been brought there to call upon Boris Godounow to accept the throne of Russia. Boris is the regent guardian of the children of Ivan the Terrible, but he has caused the elder prince, Dimitri, to be murdered so that he himself may rule the land. As the people kneel in the Square a police officer, whip in hand, spurs them on to make their petition as vociferous as possible. Stchelakov, the clerk of the Douma, appears and tells the people that Boris is reluctant to accept the crown.

Second Picture. The Kremlin, at Moscow, with the crowds swaying between the two Cathedrals of the Assumption and the Archangels. The boyards, or nobles, pass in procession to the cathedral in which the coronation of Boris is to take place. Prince Shouïsky hails Boris as Tsar and the latter appears. He is a prey to gloomy forebodings but is filled with earnest desire to rule wisely and well. The air is filled with the pealing of bells and the shouts of the multitudes as Boris passes into the Cathedral of the Assumption.

Act I. First Picture. A cell in the Monastery of the Miracle. The monk Pimen is writing the chronicles of Russia by the light of a lamp. On a pallet in the cell a young monk — Gregory — lies sleeping. Presently the boy awakes. He tells Pimen that he has had restless dreams — dreams of power. Pimen informs him that Boris, the pres-

ent Tsar, is a regicide; that with the murder of Dimitri the chronicle had just been closed and that Gregory—who is about the age that Dimitri would have been had he lived—should continue it.

Second Picture. An Inn on the borders of Lithuania. The Hostess sings (“*Je saisi un beau canard;*” “Once I caught a fine drake”). As she finishes her song two vagabond monks, Missail and Varlaam, enter followed by Gregory, the false Dimitri. The Hostess hurries to set food and wine before the vagabonds, who soon show symptoms of having drunk too much. Varlaam, bottle in hand, sings (“*Quand j’étais à Kasan;*” “When I was at Kasan”). Gregory asks the Hostess how far her inn is from the Lithuanian frontier. She tells him that all who cross the frontier are stopped and searched, for some dangerous person has escaped from Moscow who must be caught and hung.

A knock is heard at the door and guards enter, looking for Gregory. One of the guards holds a warrant and orders Varlaam to read it. The monk, however, is unable to read and Gregory offers his services. He transforms the description of himself in the document to one of Varlaam, who already has been suspected by the guard. Varlaam is about to be led away when he asks to be allowed to exercise his poor scholarship and with difficulty spells out the warrant. He deciphers the true description of Gregory and the latter, drawing his knife, jumps out of the window and escapes.

Act. II. The interior of the Tsar’s apartments in the Kremlin. The two children of Boris—Xenia and Feodor—with the nurse in attendance are disclosed in it. Feodor sits at a table studying a map of Russia and his sister, holding a portrait of her lover in her hand, is weeping over his decease, the nurse endeavoring to console her. The latter sings a cheerful song (“*The Song of the Gnat and the Flea*”). Feodor then joins the nurse in the Clapping Game (“*Ecoutez ce conte;*” “Listen to this tale”) and they are in the middle of this when the Tsar enters. Boris looks with tenderness at Xenia as she goes out with the nurse and bends over the Tsarevitch, who is sitting with his books.



The Tsar broods anxiously over the misfortunes that are pursuing him — the death of his daughter's betrothed, the secret rising of the Poles, the plotting of his nobles, famine and plague ravaging the land. And, above all, his guilty conscience pursuing him everywhere.

A noise is heard without and Boris sends his son to learn the meaning of the tumult. Feodor goes out and a servant enters to inform the Tsar that Prince Shouïsky craves an audience. Meanwhile one of the boyards tells Boris that ill tidings have come from Cracow; that the nobles are in revolt and are meeting in secret at night in order to plot. The Tsar orders the arrest of Shouïsky. Feodor returns and, sitting on his father's knee, relates the story of a wicked parrot that had caused the commotion which had been heard outside. Boris fondles the boy affectionately, and as he does so, Prince Shouïsky is ushered in.

The Tsar reviles his visitor, but the Prince protests his loyalty. He tells his master that a pretender has arisen in Poland and that men say the young Dimitri has come to life. Boris is fearfully agitated at this news. He orders the little Feodor to retire and, having closed the door on the boy, makes Shouïsky narrate with awful detail the murder of Ivan the Terrible's eldest son. At the end of the recital, the Tsar motions Shouïsky to withdraw and he sinks into an armchair overcome by emotions of dread and remorse and driven almost to the point of insanity by his fears and delusions.

Act III. First Picture. Marina Mnichek, the daughter of a Polish dignitary, is sitting before her mirror, scarcely heeding the flattering words which are spoken of her by her maids. She has dreams of becoming the Tsaritzza, for Dimitri — otherwise Gregory — loves her. The Jesuit Rangoni enters. He plans to make use of Marina to convert Dimitri to Catholicism and commands her to bring him into her power.

Second Picture. A garden at the Castle of Mnichek at Sandomir. The Pretender Dimitri is waiting by the fountain for Marina. Rangoni comes first and assures Dimitri that

Marina loves him. Their interview is interrupted by the arrival of guests who come out of the castle and into the garden, their progress being made to the music of a Polonaise. Dimitri and Rangoni conceal themselves among the trees. From his hiding place Dimitri overhears the Polish guests plotting to overthrow Boris. Later Marina and he meet and Marina urges Dimitri to hasten to Moscow and seize the Russian throne.

Act IV. First Picture. The scene is a forest at Kromy. An uprising against the nobles and the Tsar has taken place. The people have captured the boyard Khroustchov and are tormenting him. Their attention is diverted by the entrance of the Idiot and he, in his turn, is teased by the village boys. Missail and Varlaam enter and urge the crowd to overthrow Boris and put Dimitri upon the throne. Two Jesuits who appear on the scene are seized by the people at the instigation of the two vagabond monks. As the Jesuits are dragged away, the troops of the Pretender Dimitri pass by and finally Dimitri himself on horseback. The multitude acclaims him and as the procession and the people leave the scene, only the Idiot remains. He prophesies woe to Russia.

Second Picture. In the Kremlin the Duma has assembled with a view to finding a way to crush the false Dimitri and the rebellion. Prince Shouïsky enters after the deliberations have begun and he draws a terrible picture of the Tsar Boris torn by insane delusions. As he is speaking Boris appears, apparently half delirious. He seats himself upon the throne and Shouïsky announces that an old monk awaits an audience. Boris pulls himself together and Pimen is led in. He relates a tale in which the spirit of Prince Dimitri appeared to an old and blind shepherd and told him that his affliction could be cured if he made a pilgrimage to Dimitri's tomb. This had been done and the man had recovered his sight. At this point the Tsar shrieks for air, for light and falls unconscious in the arms of some of the boyards. He calls for the Tsarevitch, who is brought in haste, and, having given him farewell advice and prayed to God to protect his child, Boris draws his last breath.

In spite of its lack of dramatic continuity "Boris Godounow" is a work of extraordinary fascination. Most remarkable, perhaps, is its choral element, but that which made its score so novel to Americans who heard it at the first performances was the exotic character of the music due to Moussorgsky's pronounced nationalism. The composer used material which was drawn from folksong sources — the tune sung by the populace as it greets Boris in the opening act is, perhaps, the most familiar, for Beethoven had made use of it in one of his Rasoumowsky string quartets — but his own melodies and his methods of handling them are not less racy of the soil.

F. B.

## MOZART (WOLFGANG AMADEUS)

### *The Marriage of Figaro*

"**L**E Nozze di Figaro," in the German version "Die Hochzeit des Figaro," opera bouffe in four acts, the words by Lorenzo da Ponte, after Beaumarchais's comedy, "Le Mariage de Figaro," was first produced at the National Theatre, Vienna, May 1, 1786, with the following cast:

<i>Countess Almaviva</i> . . . . .	Signora STORACE.
<i>Susanna</i> . . . . .	Signora LASCHI.
<i>Cherubino</i> . . . . .	Signora MANDINI.
<i>Marcellina</i> . . . . .	Signora BUSSANI.
<i>Barbarina</i> . . . . .	Frau GOTTLIEB.
<i>Count Almaviva</i> . . . . .	Sig. MANDINI.
<i>Figaro</i> . . . . .	Sig. BENUCCI.
<i>Bartolo</i> . . . . .	Sig. OCCELEY.
<i>Basilio</i> . . . . .	Sig. BUSSANI.

It was first brought out in Paris in 1793, with Beaumarchais's spoken dialogue, in five acts, as "Le Mariage de Figaro," and in 1858 at the Théâtre Lyrique in the same city, in four acts, as "Les Noces de Figaro," with text by Barbier and Carré. The late Mme. Parepa-Rosa introduced it in this country in its English form with great success.

At the time the libretto was written, Beaumarchais's satirical comedy, "Le Mariage de Figaro," had been performed all over Europe, and had attracted great attention. It had been prohibited in Paris, and had caused great commotion in Vienna. Mozart's notice was thus drawn to it, and he suggested it to Da Ponte for a libretto, and the Emperor Joseph subsequently commissioned the composer to set it to music, though he had already composed a portion of it. The entire opera was written during the month of April, and the wonderful finale

to the second act occupied him for two nights and a day. When it came to a performance, its success was remarkable. Kelly, who was present, says, in his "Reminiscences": "Never was there a greater triumph than Mozart enjoyed with his 'Figaro.' The house was crowded to overflowing, and almost everything encored, so that the opera lasted nearly double the usual time; and yet at its close the public were unwearied in clapping their hands and shouting for Mozart." Popular as it was, it was soon laid aside in Vienna through the influence of the Italian faction headed by Salieri, one of Mozart's rivals.

The story of the opera is laid in Spain. Count Almaviva, who had won his beautiful Countess with the aid of Figaro, the barber of Seville, becomes enamoured of her maid Susanna, and at the same time, by the collusion of the two, in order to punish him, is made jealous by the attentions paid to the Countess by Cherubino, the page. Meanwhile Figaro, to whom Susanna is betrothed, becomes jealous of the Count for his gallantry to her. Out of these cross-relations arise several humorous surprises. Besides these characters there are two others who have been disappointed in love, — Bartolo, who has been rejected by Susanna, and Marcellina, whose affection for Figaro has not been requited. The Count seeks to get rid of Cherubino by ordering him off to the wars, but he is saved by Susanna, who disguises him in female attire. The Countess, Susanna, Figaro, and Cherubino then conspire to punish the Count for his infidelity. The latter suddenly appears at his wife's door, and finding it locked demands an entrance. Cherubino, alarmed, hides himself in a closet and bars the door. The Count is admitted, and finding the Countess in confusion insists upon searching the closet. He goes out to find some means of breaking in the door, and Cherubino improves the opportunity to jump out of the window, while Susanna takes his place and confronts the puzzled Count. Antonio, the gardener, comes in and complains that some one has jumped from the window and broken his flower-pots. Figaro at once asserts that he did it.

A ludicrous side plot unfolds at this point. Marcellina ap-

pears with a contract of marriage signed by Figaro, bringing Bartolo as a witness. The Count decides that Figaro must fulfil his contract, but the latter escapes by showing that he is the son of Marcellina, and that Bartolo is his father. Meanwhile the main plot is developed in another conspiracy to punish the Count. Susanna contrives a rendezvous with the Count at night in the garden, having previously arranged with the Countess that she shall disguise herself as the maid, the latter also assuming the part of the Countess, and arrive in time to surprise the two. The page also puts in an appearance, and gets his ears boxed for his attentions to the disguised Countess. Figaro, who has been informed that Susanna and the Count are to meet in the garden, comes on the scene, and in revenge makes a passionate declaration of love to the supposed Countess, upon which the Count, who is growing more and more bewildered, orders lights and makes his supposed wife unveil. The real wife does the same. Covered with confusion, he implores pardon of the Countess, which is readily given. The two are reconciled, and Figaro and Susanna are united.

The whole opera is such a combination of playfulness and grace that it is a somewhat ungracious task to refer to particular numbers. In these regards it is the most Mozartean of all the composer's operas. The first act opens with a sparkling duet between Figaro and Susanna, in which she informs him of the Count's gallantries. As she leaves, Figaro, to the accompaniment of his guitar, sings a rollicking song ("Se vuol ballare, Signor Contino"), in which he intimates that if the Count wishes to dance he will play for him in a style he little expects. In the second scene Bartolo enters, full of his plans for vengeance, which he narrates in a grim and grotesque song ("La Vendetta"). The fourth scene closes with an exquisite aria by Cherubino ("Non so più cosa son"). After an exceedingly humorous trio ("Cosa sento? tosto andate") for the Count, Basilio, and Susanna, and a bright, gleeful chorus ("Giovanni liete"), Figaro closes the act with the celebrated aria, "Non più andrai." Of the singing of this great song at the first rehearsal of the opera

Kelly says in his "Reminiscences": "I remember Mozart well at the first general rehearsal, in a red furred coat and a gallooned hat, standing on the stage and giving the tempi. Benucci sang Figaro's aria, 'Non più andrai,' with the utmost vivacity and the full strength of his voice. I stood close beside Mozart, who exclaimed, *sotto voce*, 'Brava! brava! Benucci!' and when that fine passage came, 'Cherubino, alla vittoria, alla gloria militar,' which Benucci gave in a stentorian voice, the effect was quite electrical, both upon the singers on the stage and the musicians in the orchestra. Quite transported with delight, they all called out, 'Brava! brava, Maestro! viva! viva! viva il grand Mozart!' In the orchestra the applause seemed to have no end, while the violin players rapped their bows on their desks. The little Maestro expressed his gratitude for the enthusiasm, testified in so unusual a manner, by repeatedly bowing."

The second act is the masterpiece of the opera, and contains in itself music enough to have made any composer immortal. It opens with a serious aria by the Countess ("Porgi amor"), followed by Cherubino's well-known romanza ("Voi, che sapete"), one of the sweetest and most effective songs ever written for contralto, and this in turn by Susanna's coquettish song ("Venite, inginocchiatevi"), as she disguises Cherubino. A spirited trio and duet lead up to the great finale, begun by the Count ("Esci omai, garzon malnato"). Upon this finale Mozart seems to have lavished the riches of his musical genius with the most elaborate detail and in bewildering profusion. It begins with a duet between the Count and Countess, then with the entrance of Susanna changes to a trio, and as Figaro and Antonio enter, develops into a quintet. In the close, an independent figure is added by the entrance of Marcellina, Barbarina, and Basilio, and as Antonio exits, this trio is set against the quartet with independent themes and tempi.

The third act opens with a duet ("Crudel! perchè finra") for the Count and Countess, followed by a very dramatic scena for the Count, beginning with the recitative, ("Hai già vinto la causa!") which in turn leads up to a lively and spirited sextet ("Riconosci in questo amplesso"). The two numbers

which follow the sextet are recognized universally as two of the sweetest and most melodious ever written, — the exquisite aria ("Dove sono") for the Countess, and the "Zephyr Duet," as it is popularly known ("Canzonetta sull' aria. Che soave zefiretto"), which stands unsurpassed for elegance, grace, and melodious beauty. The remaining numbers of prominent interest are a long and very versatile buffo aria for tenor ("In quegl' anni"), sung by Basilio, Figaro's stirring march number ("Ecco la Marcia"), and a lovely song for Susanna ("Deh, vieni, non tardar"). The opera is full of life and human interest. Its wonderful cheerfulness and vital sympathy appeal to every listener, and its bright, free, joyous tone from beginning to end is no less fascinating than the exquisite melodies with which Mozart has so richly adorned it. Like "Don Giovanni" and the "Magic Flute," the best test of the work is, that in its third century it is as fresh and bright and popular as ever.

### *Don Giovanni*

"Don Giovanni," opera bouffe in two acts, words by Da Ponte, was first produced at Prague, October 29, 1787. The full title of the work is "Il dissoluto punito, ossia il Don Giovanni," and the subject was taken from a Spanish tale by Tirso de Molina, called "El comidado de piedra." The original cast of the opera was as follows:

<i>Donna Anna</i> . . . . .	Signora TERESA SAPORITTI.
<i>Donna Elvira</i> . . . . .	Signora MICELLI.
<i>Zerlina</i> . . . . .	Signora BONDINI.
<i>Don Ottavio</i> . . . . .	Sig. BAGLIONI.
<i>Don Giovanni</i> . . . . .	Sig. LUIGI BASSI.
<i>Leporello</i> . . . . .	Sig. FELICE PONZIANI.
<i>Masetto and Don Pedro</i> . . . . .	Sig. LOLLI.

The success of "The Marriage of Figaro" prepared the way for "Don Giovanni." Mozart wrote the opera in Prague, and completed it, except the overture, October 28, 1787, about six weeks after he arrived in the city. The first performance



took place the next evening. The overture was written during the night, the copyist received the score at seven o'clock in the morning, and it was played at eight in the evening. He had only a week for stage rehearsals, and yet the opera created a furor. As an instance of his extraordinary memory, it is said that the drum and trumpet parts to the finale of the second act were written without the score, from memory. When he brought the parts into the orchestra, he remarked, "Pray, gentlemen, be particularly attentive at this place," pointing to one, "as I believe that there are four bars either too few or too many." His remark was found to be true. It is also said that in the original score the brass instruments frequently have no place, as he wrote the parts continually on separate bits of paper, trusting to his memory for the score. The next year (1788) the opera was brought out in Vienna, and for this production he wrote four new numbers,—a recitative and aria for Donna Elvira ("In quali eccessi, O Numi"); an aria for Masetto ("Ho capito, Signor, si"); a short aria for Don Ottavio ("Dalla sua pace"); and a duet for Zerlina and Leporello ("Per queste tue manine").

The scene of the opera is laid in Spain. Don Giovanni, a licentious nobleman, becomes enamoured of Donna Anna, the daughter of the Commandant of Seville, who is betrothed to Don Ottavio. He gains admission to her apartments at night, and attempts to carry her away; but her cries bring her father to her rescue. He attacks Don Giovanni, and in the encounter is slain. The libertine, however, in company with his rascally servant, Leporello, makes good his escape. While the precious pair are consulting about some new amour, Donna Elvira, one of his victims, appears and taxes him with his cruelty; but he flies from her, leaving her with Leporello, who horrifies her with an appalling list of his master's conquests in various countries. Don Giovanni next attempts the ruin of Zerlina, a peasant girl, upon the very eve of her marriage with her lover, Masetto. Donna Elvira, however, appears and thwarts his purposes, and also exposes him to Donna Anna as the murderer of her father, whereupon she binds her lover, Don Ottavio, to avenge his death. Don

Giovanni does not abandon his purpose, however. He gives a fete, and once more seeks to accomplish Zerlina's ruin, but is again thwarted by her three friends.

The second act opens in a public square of Seville at night. Don Giovanni and Leporello appear before the house of Donna Elvira, where Zerlina is concealed. Leporello, disguised in his master's cloak, and assuming his voice, lures Donna Elvira out, and feigning repentance for his conduct induces her to leave with him. Don Giovanni then proceeds to enter the house and seize Zerlina; but before he can accomplish his purpose, Masetto and his friends appear, and supposing it is Leporello before them, demand to know where his master is, as they are bent upon killing him. Don Giovanni easily disposes of Masetto, and then rejoins his servant near the equestrian statue, which has been erected to the memory of the murdered Don Pedro. To their astonishment the statue speaks, and warns the libertine he will die before the morrow. Don Giovanni laughs at the prophecy, and invites the statue to a banquet to be given the next day at his house. While the guests are assembled at the feast, an ominous knock is heard at the door and the statue unceremoniously enters. All except Leporello and Don Giovanni fly from the room in terror. The doomed man orders an extra plate, but the statue extends its hand and invites him to sup with it. He takes the marble hand, and its cold fingers clutch him in a firm grasp. Thrice the statue urges him to repent, and as many times he refuses; whereupon, as it disappears, demons rise, seize Don Giovanni, and carry him to the infernal regions.

Musically considered, "Don Giovanni" is regarded as Mozart's greatest opera, though it lacks the bright joyousness of "The Marriage of Figaro," and its human interest. Its melodies are more pronounced, and have entered more freely into general use, however, than those of the former. Repulsive as the story is, some of the melodies which illustrate it have been impressed into the service of the church. The first act is introduced with a humorous aria by Leporello ("Notte e giorno faticar"), in which he complains of his treatment by

his master. After the murder of Don Pedro, in the second scene, occurs a trio between Donna Elvira, Don Giovanni, and Leporello, the leading motive of which is a beautiful aria sung by Donna Elvira ("Ah! chi mi dice mai"). The scene closes with the great buffo aria of Leporello ("Madamina! il Catalogo") popularly known as the "Catalogue Song," which is full of broad humor, though its subject is far from possessing that quality. In the third scene occur the lovely duet for Don Giovanni and Zerlina ("Là, ci darem la Mano"), two arias of great dramatic intensity for Donna Elvira ("Mi tradi") and Donna Anna ("Or sai, chi l' Onore"), and Don Giovanni's dashing song ("Fin ch'han dal Vino"), the music of which is in admirable keeping with the reckless nature of the libertine himself. The last scene is a treasure-house of music, containing the exquisitely coquettish aria, "Batti, batti," which Zerlina sings to the jealous Masetto, and the beautiful trio of Donna Anna, Donna Elvira, and Don Ottavio, known as the Masked Trio, set off against the quaint minuet music of the fete and the hurly-burly which accompanies the discovery of Don Giovanni's black designs.

The second act opens with a humorous duet between master and servant ("Eh, via, Buffone"), followed by the trio, "Ah! taci, ingiusto Core!" as Elvira appears at her window. After she leaves with Leporello, Don Giovanni sings a serenade ("Deh vieni alla Finestra?") to Zerlina, which is interrupted by the appearance of Masetto and his friends. Zerlina is summoned to the scene by the cries of Masetto after Don Giovanni has beaten him, and sings to him for his consolation the beautiful aria ("Vedrai, carino"), which has more than once been set to sacred words, and has become familiar as a church tune, notwithstanding the unsanctity of its original setting. The second scene opens with a strong sextet ("Sola, sola, in bujo Loco"), followed by the ludicrously solemn appeal of Leporello ("Ah! pietà, Signori miei"), and that aria, beloved of all tenors ("Il mio tesoro"). The finale is occupied with the scenes at the statue and at the banquet, a short scene between Donna Anna and Don Ottavio intervening, in which she sings the aria ("Non mi dir"). The statue music through-

out is of a sepulchral character, gradually developing into strains almost as cold and ominous as the marble of the Commandant himself, and yet not without an element of the grotesque as it portrays the terror of Leporello.

It is said that in revenge at his Italian rivals, Mozart introduced an aria from Martin's "*La Cosa Rara*," arranged for wind instruments, and also a favorite aria of Sarti's, to be played at the banquet when the hungry Leporello beholds his master at the table and watches for some of the choice morsels, and parodied them in an amusing manner. He never could retain an enmity very long, however, and so at the end of the banquet he parodied one of his own arias, the famous "*Non più andrai*," by giving it a comical turn to suit Leporello's situation. The criticism of one of the best biographers of Mozart upon this opera is worth repeating in this connection: "Whether we regard the mixture of passions in its concerted music, the profound expression of melancholy, the variety of its situations, the beauty of its accompaniment, or the grandeur of its heightening and protracted scene of terror, — the finale of the second act, — '*Don Giovanni*' stands alone in dramatic eminence."

### *The Magic Flute*

"*Die Zauberflöte*," opera in two acts, words by Emanuel Schickaneder and Giesecke, was first produced at Vienna, September 30, 1791, with the following cast:

<i>Queen of Night</i> . . . . .	Frau HOFER.
<i>Pamina</i> . . . . .	Frl. GOTLIEB.
<i>Papagena</i> . . . . .	Frau GORL.
<i>Tamino</i> . . . . .	Herr SCHACK.
<i>Monostatos</i> . . . . .	Herr GORL.
<i>Sarastro</i> . . . . .	Herr SCHICKANEDER, Sr.
<i>Papageno</i> . . . . .	Herr SCHICKANEDER, Jr.

"*The Magic Flute*" was the last great work of the composer, and followed the "*Così fan tutte*," which was given in January, 1791. In 1780 Mozart had made the acquaintance

of Schickaneder at Salzburg. He was a reckless, dissipated theatre manager, and at the time of the composition of "The Magic Flute" was running a small theatre in Vienna. The competition of the larger theatres had nearly beggared him, and in the midst of his perplexities he applied to Mozart to write him an opera, and intimated that he had discovered an admirable subject for a fairy composition. Mozart at first objected, but Schickaneder, like himself, was a Freemason, had been his companion in dissipation, and exercised a great influence over him. Mozart at last consented. A compact was made, and Schickaneder set to work on the libretto. As he was a popular buffoon, he invented the part of Papageno, the bird-catcher, for himself, and arranged that it should be dressed in a costume of feathers. It is a trivial part, but Schickaneder intended to tickle the fancy of the public, and succeeded. The first act was finished, when it was found that the same subject had been chosen by a rival theatre, the Leopoldstadt, which speedily announced the opera of "Kaspar der Fagottist, oder die Zauber-Zither," by a popular composer, Wenzel Müller. The piece had a successful run, and in order to prevent a duplication, Schickaneder reversed the point of his story, and changed the evil magician, who stole the daughter of the Queen of Night, into a great philosopher and friend of man. It is owing to this change that we have the magnificent character of Sarastro, with its impressive music.

The scene of the opera is laid in Egypt. Sarastro, the high priest of Isis, has induced Pamina to leave her mother, Astrifiamenti, the Queen of Night, who represents the spirit of evil, and come to his temple, where she may be trained in the ways of virtue and wisdom. At the opening of the opera the dark Queen is trying to discover some plan of recovering her daughter and punishing Sarastro. In the first act appears Tamino, an Egyptian Prince, who has lost his way, and is attacked by a huge serpent, from which he is rescued by the three attendants of the Queen. The latter accosts him, tells him her daughter's story, and demands that, as the cost of his deliverance, he shall rescue her. He consents. She gives him a magic flute, and with his companion Papageno, a rollick-

ing bird-catcher, who is also presented with a magical chime of bells, they set out for Sarastro's temple. Papageno arrives there first, and in time to rescue Pamina from the persecutions of Monostatos, a slave, who flies when he beholds Papageno in his feather costume, fancying him the devil. They seek to make their escape, but are intercepted. Tamino also is caught, and all are brought before Sarastro. The Prince consents to become a novitiate in the sacred rites, and to go through the various stages of probation and purification, and Pamina again returns to her duties. They remain faithful to their vows, and the last ordeal, that of passing through a burning lake up to the altar of the temple, is triumphantly accomplished. The Queen of Night, however, does not abandon her scheme of revenge. She appears to Pamina in her sleep, gives her a dagger, and swears that unless she murders Sarastro she will cast her off forever. Pamina pays no heed to her oath, but goes on with her sacred duties, trusting to Sarastro's promise that if she endures all the ordeals she will be forever happy. In the closing scene, Monostatos, who has been inflamed against Sarastro by the Queen, seeks to kill him, but is vanquished by the might of the priest's presence alone. The night of the ordeals is over. At a sign from Sarastro, the full sunlight pours in upon them. The evil spirits all vanish, and Tamino and Pamina are united amid the triumphant choruses of the priests and attendants, as the reward of their fidelity.

In the opening scene, after the encounter of Tamino with the serpent, Papageno has a light and catching song ("Der Vogelfänger bin ich ja"), which, like all of Papageno's music, was specially written for Schickaneder, and has been classed under the head of the "Viennese ditties." Melodious as Mozart always is, these songs must be regarded as concessions to the buffoon who sang them. Papageno's song is followed by another in a serious strain ("Dies Bildniss ist bezaubernd schön") sung by Tamino. In the sixth scene occurs the first aria for the Queen of Night ("O zittre nicht, mein lieber Sohn"), which, like its companion to be mentioned later, is a remarkable exercise in vocal power, range, and gymnastics,

written for an exceptional voice. The next scene, known as the Padlock Quintet, is very simple and flowing in style, and will always be popular for its humorous and melodious character. In the eleventh scene occurs the familiar duet between Pamina and Papageno ("Bei Männern, welche Liebe fühlen"), which has done good service for the church, and will be recognized in the English hymn version, "Serene I laid me down." It leads up to the finale, beginning, "Zum Ziele führt dich diese Bahn," and containing a graceful melody for Tamino ("O dass ich doch im Stande wäre"), and another of the Viennese tunes ("Könnte jeder brave Mann")—a duet for Papageno and Pamina, with chorus.

The second act opens with a stately march and chorus by the priests, leading up to Sarastro's first great aria ("O Isis und Osiris"), a superb invocation in broad, flowing harmony, and the scene closes with a strong duet by two priests ("Bewahret euch vor Weibertücken"). The third scene is a quintet for Papageno, Tamino, and the Queen's three attendants ("Wie ihr an diesem Schreckensort?"), and is followed by a sentimental aria by Monostatos ("Alles fühlt der Liebe Freuden"). In the next scene occurs the second and greatest aria of the Queen of Night ("Der Hölle Rache kocht"), which was specially written to show off the bravura ability of the creator of the part, and has been the despair of nearly all sopranos since her time. In striking contrast with it comes the majestic aria for Sarastro in the next scene ("In diesen heil'gen Hallen"), familiarly known on the concert stage by its English title, "In these sacred Halls," the successful performance of which may well be the height of any basso's ambition. In the twelfth scene there is a terzetto by the three boys ("Seid uns zum zweitenmal"), and in the next scene a long and florid aria for Pamina ("Ach! ich fühl's es ist verschwunden"), full of plaintive chords and very sombre in color. The sixteenth scene contains another stately chorus of priests ("O Isis und Osiris"), based upon a broad and massive harmony, which is followed by a terzetto between Sarastro, Pamina, and Tamino ("Soll ich dich, Theurer, nicht mehr sehen?"). Once more a concession to the buffoon occurs

in a melody ("Ein Mädchen oder Weibchen"), which would be commonplace but for Mozart's treatment of the simple air. The finale begins with another terzetto for the three boys ("Bald prangt, den Morgen zu verkünden"). It may be termed a finale of surprises, as it contains two numbers which are as far apart in character as the poles,—the first, an old choral melody ("Der, welcher wandelt diese Strasse"), the original being, "Christ, our Lord, to Jordan came," set to an accompaniment, strengthened by the trombones and other wind instruments; and the second, a nonsense duet ("Pa-pa-Papageno") for Papageno and Papagena, which would close the opera in a burst of childish hilarity but for the solemn concluding chorus of the priests ("Heil sei euch Geweihten").

The great charm of the opera is its originality, and the wonderful freshness and fruitfulness of the composer in giving independent and characteristic melodies to every character, as well as the marvellous combination of technicality with absolute melody. Beethoven said of it that this was Mozart's one German opera in right of the style and solidity of its music. Jahn, in his criticism, says: "'The Zauberflöte' has a special and most important position among Mozart's operas. The whole musical conception is pure German, and here for the first time German opera makes free and skilful use of all the elements of finished art."

### *Così Fan Tutti*

"Così fan Tutti, ossia la scuola degli amanti" ("Thus they all do, or the school for lovers") was produced at Vienna, January 26, 1790. The text was written, at the command of the Emperor of Austria, by Da Ponte.

The characters of the opera are as follows:



<i>Fiordiligi, a lady of Ferrara</i> . . . . .	SOPRANO
<i>Dorabella, her sister</i> . . . . .	MEZZO-SOPRANO
<i>Despina, their waiting maid</i> . . . . .	SOPRANO
<i>Ferrando, an Officer, in love with Dorabella</i> . . .	TENOR
<i>Guglielmo, an Officer in love with Fiordiligi</i> . . .	BASS
<i>Don Alfonso, a cynical old bachelor</i> . . . . .	BARITONE
<i>Soldiers, Servants, Musicians, Boatmen, Wedding Guests, etc.</i>	

The scene is at Naples.

Ferrando and Guglielmo are sitting with Don Alfonso at a café. Don Alfonso has been sneering at the constancy of women and his two friends warmly defend it and, in particular, defend the faithfulness of their two ladies, respectively, Dorabella and Fiordiligi. Don Alfonso, an old bachelor, smiles cynically while the two officers thump the table in their zeal. He wishes to finish his breakfast in peace, but since the two lovers are so clamorous in their protestations as to the fidelity of their beloveds, he offers to bet a hundred sequins that the two ladies are no better than the others. But Don Alfonso, in proving his case, stipulates that this test must be kept secret from Dorabella and Fiordiligi and that the two men must rigidly follow his instructions. The officers are so certain of winning the wager that they begin to plan what they will do with the money.

The scene changes to a garden by the seashore. In the background is the Bay of Naples with Vesuvius in the distance. Fiordiligi and Dorabella enter, each looking at a miniature of her lover (Duet: "Ah guarda sorella," "Ah look sister") and each rhapsodizing over his charms. Soon Don Alfonso appears, looking perturbed. The latter, it appears, has dreadful news for the ladies. He can scarcely bear to tell them ("Vorrei dir, e cor non ho," "How will they bear it?") and he spends much time keeping them in anguished suspense. At last Don Alfonso gives up his dreadful secret. The two lovers, Ferrando and Guglielmo, are ordered on active service with their regiments and must presently depart. The ladies are in despair and ask if they may not see their loved ones. Alfonso replies that the men in their sorrow had not the courage to demand a parting interview but that if their innamoratas would behold them, they

would stand it. He signals to Ferrando and Guglielmo and the two officers enter.

In the quintet which follows ("Sento, O Dio," "Hearken, O God") Dorabella and Fiordiligi cover their respective lovers with affection, the latter occasionally prodding Don Alfonso secretly and saying in an aside that this faithful passion was all they said it was. Soon the sound of a drum is heard, Don Alfonso sees the boat approaching which must take the two soldiers overseas. A regiment of soldiers marches past, the townspeople following it and singing "Bella vita militar," "Oh, the soldier's life for me"). The officers and the two women take a lengthy and impassioned farewell, the cynical Don Alfonso meanwhile doubled up with laughter in the background. After the boat puts off, Dorabella and Fiordiligi bewail their fate, Don Alfonso endeavoring to console them.

The scene now changes to an anteroom. Despina, the servant of Dorabella and Fiordiligi, brings in a tray with cups of chocolate upon it. The two ladies enter weeping and explain to Despina that their lovers have gone to war and may be killed. They are furious when the maid suggests that in such a case they will be free to choose new lovers. She gives her opinion of men ("In uomini, in soldati," "In lovers and in soldiers") and this causes the two women to pick up their skirts and flee. Despina is still laughing when Don Alfonso comes in to pay a visit of condolence. He brings with him two Albanian noblemen who wish to pay their respects to the ladies. Don Alfonso bribes the maid to assist him in supplanting Ferrando and Guglielmo in the affections of Dorabella and Fiordiligi with the two Albanians, who are the real lovers in disguise.

The two women hear the talking in the anteroom and call to Despina to inform them who's there. Don Alfonso hurriedly retires and the maid introduces the two strangers to the indignant ladies, Don Alfonso watching from behind the door. The supposed Albanians fall on their knees and beg pardon, at the same time offering florid compliments in the Eastern manner. The two women are softening and be-

ginning to enjoy the situation, when Fiordiligi, the elder of the two sisters, suddenly realizes that they are supposed to be affianced to the soldiers who are fighting in a foreign land ("Come scoglio," "Firm as rock"). The two women then retire again and, when they have gone, the lovers burst out laughing, Don Alfonso reminding them that he laughs best who laughs last (Trio: "E voi ridete," "And you laugh"). Ferrando sings sentimentally ("Un' aura amorosa," "An air of love") and the two men go out.

Don Alfonso, left alone, now has another interview with Despina, who still is unaware of the identity of the Albanians, but is quite willing to carry on the fun. She cordially agrees with Don Alfonso as to the desirability of showing Ferrando and Guglielmo that her sex is never to be trusted.

The next scene is the finale of the act. The two ladies have gone into the garden to reflect upon their woes (Duet: "Ah che tutta," "Why has fate my life enshrouded?"). Suddenly the air is rent with cries of agony and the two Albanians rush on, each carrying a bottle from which he has drunk a fatal draught of poison. Don Alfonso has followed close behind. The men declare that the unkindness of the women has caused them to take their lives. They writhe on the grass and Dorabella and Fiordiligi call wildly upon Despina, the latter coolly suggesting that as some life is apparently still left in the victims, aid might yet be given them. She proposes to go for assistance while the two ladies hold the men's heads in their laps and gently feel their pulses.

The two women remain with their charges, each feeling gradually more comfortable. Soon Don Alfonso returns with the Doctor, really Despina in disguise. That worthy inquires into the case and finally produces a magnet — an imitation of Mesmer — which he (or she) rubs up and down the patients, finally curing them so completely that they jump up and want to embrace the ladies, who repulse them with a certain indignation.

The second act opens in the ladies' boudoir. The two women are still rather indignant, but Despina gives them the subtle poison of her philosophy, assuring them that the dis-

traction of their grief for the absence of their lovers might well be neutralized by interest in the newcomers. She urges her mistresses to allow the Albanians to call that day. "What shall we do with them" says Dorabella. "Join them in conversation" replies Despina ("Una donna a quindici anni," "Would a maid be worth the winning"). The sisters are finally won over and Fiordiligi decides to be interested in the fairer of the two Albanians and Dorabella the dark one (Duet: "Prenderò quel brunettino," "Give me then the dark one"). Don Alfonso enters to invite the ladies to the garden to listen to his music.

The scene changes to a garden by the seashore, with a barge floating at the landing place. Ferrando and Guglielmo, still disguised as Albanian noblemen, are on the barge with singers and players upon instruments. (Duet: "Secondate, aurette amichi," "Gentle zephyr, softly sighing"). When the two sisters appear, Ferrando and Guglielmo come forward, not without some embarrassment, and Don Alfonso urges that they be good friends. As the two men offer their arms respectively to Dorabella and her sister, Alfonso and Despina retire.

The two couples begin with conventional remarks about the weather. Soon Fiordiligi suggests a walk in one of the avenues and Guglielmo, finding himself alone with Dorabella, presses his suit with favorable results. She accepts from him a little golden heart which he hangs around her neck in place of Ferrando's portrait (Duet: "Il cuore vi dono," "This heart I give thee"). The two walk off among the trees and presently Fiordiligi runs back in agitation—Ferrando has been making love to her and again she is indignant, while Ferrando is melancholy ("Ah! io veggio," "Well I knew"). He leaves the lady to think it over and Fiordiligi does so. She feels that she is in love with the stranger and knows that she has a duty to her absent swain ("Per pietà, ben mio," "Couldst thou see my tears and sadness").

Ferrando and Guglielmo now come together and talk over the situation. The former is delighted to show that Fiordiligi is so constant to Guglielmo, but the latter is not quite

so comfortable in explaining the matter of Dorabella and the golden heart. Ferrando is quite furious at his lady's faithlessness, although he still remains devoted to her ("Tradito, schernito dal perfido cor," "Treason, mockery"). Don Alfonso appears and avers that at least half his wager has been won.

The scene changes again to the ladies' apartments. Fiordiligi is still tormented by the fact that she loves a man who is not her betrothed, but Dorabella offers her much the same philosophy that Despina had presented earlier ("E' amore un la ladroncello," "Young Love is unrelenting") and advises her to make the best of it. She goes out and, left alone, Fiordiligi suddenly makes up her mind. She calls for Despina to fetch the uniforms which had been left there by Ferrando and Guglielmo and announces that she and her sister will put them on and go to war and join their lovers. Through the half-opened door, Don Alfonso and the two officers watch Fiordiligi as she proceeds to put on her uniform and Ferrando, still disguised, steps in to restrain her. He makes violent love to the protesting woman, but eventually she capitulates and declares that she loves him (Duet: "Fra gli amplessi," "From these embraces").

Guglielmo, who has been listening behind the door, is scarcely able to contain himself. Don Alfonso agrees that both ladies deserve the retaliation which the men propose to give them, and he suggests that they marry them, for any other woman would be as frail ("Tutti accusan le donne," "All blame the woman"). Despina now enters to say that the two ladies are ready to marry their Albanian lovers and that they have sent for a notary to bring the contracts.

The final scene shows a large room in the sisters' house. Despina is making arrangements for a party and Don Alfonso looks in to see that the arrangements are complete. The two couples enter and the people from the town are assembled to wish them joy. They drink to one another and the notary, who has just arrived, is introduced, that functionary being the versatile Despina. The contract is read over and presented for the signatures of the parties when the

sound of a drum is heard and the people singing "Oh, a soldier's life for me." Don Alfonso runs to the window and cries that the soldiers are coming back and that the two officers are just leaving the boat. All is confusion. The two bridegrooms are hustled out of the room. The trembling sisters are being consoled by Don Alfonso while the Albanians hastily change their disguises outside and reappear as the original Ferrando and Guglielmo. They are surprised at the restrained raptures of their lady-loves and Guglielmo suddenly espies the notary, whereupon Despina steps out of her disguise and declares that she was returning from a masked ball. Don Alfonso drops the marriage contract, which is picked up by Ferrando. The two women are utterly abashed. Don Alfonso tells the officers to look in the next room and they go out, in a moment to reappear in their Albanian disguises and repeating ironically to the two sisters the words of love that they had given to them shortly before. The scene ends by Don Alfonso taking the blame upon himself and giving some sound advice to humanity in general.

It is said that Mozart disliked the subject of "*Così fan Tutti*" and wrote it against his will and because he had been commissioned by the Emperor. Yet the work is brimming over with spontaneity and the characterization, set forth in the orchestra as well as in the vocal parts, was done with masterly skill and remarkable humor. The libretto has been widely condemned as stupid and various attempts have been made to provide Mozart's music with another. Attempts, too, have been made to shorten the first act, which endures for an hour and a half!

F. B.

## NICOLAI (OTTO)

### *The Merry Wives of Windsor*

“**T**HE Merry Wives of Windsor,” opera comique, in three acts, text by Mosenthal, was first produced in Berlin, March 9, 1849; in London, May 3, 1864; in New York, April 27, 1868. The story of the opera follows closely that of the Shakespearean comedy, though the action is principally concerned with Falstaff’s adventures with the merry wives, the attachment between Fenton and Anne furnishing the romantic incident. Though the work of a German, the music is largely in the Italian style, and the dramatic finish is French. It is unnecessary to indicate the plot in further detail than to say it includes the receipt of Sir John’s amatory epistles by Mrs. Ford and Mrs. Page, his concealment among the foul linen in the hamper and subsequent sousing in the Thames, his sad experiences with Ford’s cudgels, and his painful encounter with the mock fairies, elves, and other sprites in Windsor Park.

The leading numbers in the opera are a duet for the two merry wives, opening the opera, in which they read Falstaff’s letters (“No, no, this really is too bad”), closing with an exquisitely humorous phrase as they pronounce the name of the writer in unison; a beautiful little aria (“Joking and Laughter”), in the Italian style, sung by Mrs. Ford; and the finale to the first act, beginning with a serio-comic aria in which Mrs. Ford bewails her husband’s jealousy, followed by a sextet and chorus, and closing with a highly dramatic aria in which Mrs. Ford changes from grief to rage and violently denounces Ford.

The second act opens with a drinking-song for Falstaff

("Whilst yet a Child on my Mother's Breast"), which, as well as the accessories of the song, is full of rollicking, bacchanalian humor. Falstaff sings one verse, and his followers drain their huge mugs to the bottom. One of them falls senselessly drunk, and is immediately borne out upon the shoulders of his comrades with funereal honors, led off by Falstaff, all chanting a sort of mock dirge. A descriptive and spirited buffo duet between Falstaff and Ford follows, in which the former relates his adventures in the hamper. The only remaining number of consequence in this act is the romanza ("Hark, the Lark in yonder Grove"), sung by Fenton. The last act is very short, and made up of a beautiful trio for Mrs. Ford, Mrs. Page, and Falstaff ("The Bell has pealed the Midnight Chime"); the romantic ballad ("Of Herne, the Hunter, a Legend old"), and the fairy dance and chorus ("About, about, ye Elves, about"), which closes the opera.

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## OFFENBACH (JACQUES)

### *The Grand Duchess of Gerolstein*

“**T**HE Grand Duchess of Gerolstein,” opera bouffe in three acts, text by Meilhac and Halévy, was first produced at the Variétés, Paris, April 12, 1867. The scene is laid in the imaginary duchy of Gerolstein, in the year 1720. “The Grand Duchess of Gerolstein,” though in some respects inferior musically to “Orpheus,” by the same composer, is altogether the most perfect type of the opera bouffe. For the drollness of its story, the originality of its characters as well as of its music, its obstreperous gayety, dash, and geniality mixed with occasional seriousness and grace, this work when it first appeared was unique, though Offenbach rose to his highest achievement when dealing with the gods and goddesses of Olympus in his “Orpheus,” which revealed his powers of musical burlesque at their best.

The first act opens with a grand review of the army of the duchy, commanded by the pompous General Boum, at which the Duchess is present. In its ranks there is a recruit, known by the name of Fritz, who has already aroused the General’s jealousy by his attentions to Wanda, a peasant girl. He continues still further to add to this jealousy when the Duchess, attracted by his good looks, singles him out for her regard and promotes him to the post of corporal. When she learns of his relations to Wanda, she raises him to the rank of lieutenant, evidently to separate him from Wanda by the new elevation. The review over, the Duchess studies the plan of a pending campaign against a neighboring enemy. She summons General Boum in the presence of Baron Puck, her court chamberlain, Prince Paul, a feeble and neglected suitor

the Duchess, and Lieutenant Fritz, who is now her special bodyguard, and asks him for his plan of campaign, which he states, much to the disgust of Fritz, who declares it to be sheer nonsense. The Duchess then asks the latter for his plan, and is so much pleased with it that she appoints him general and raises him to the rank of baron, much to the discomfort and indignation of the others.

The second act opens with the return of Fritz. He has been victorious, and at the public reception given him he tells the story of his adventures. Subsequently, at a *tête-à-tête* with the Duchess, she makes open love to him; but he is so occupied with thoughts of Wanda that he is insensible to all her advances, which puts her in a rage. Overhearing a conspiracy between Puck, Paul, and the deposed General Boum against his life, she joins with them, and the act closes with a wild, hilarious dance.

In the third act Baron Grog, emissary of Prince Paul's father, appears upon the scene to expedite the marriage of the Prince to the Duchess. He joins the conspiracy against Fritz, and so ingratiates himself with the Duchess that she finally consents to marry the Prince. In the meantime she countermands the order for Fritz's assassination, and gives him permission to marry Wanda. The conspirators, however, play a practical joke upon Fritz by a false message summoning him to the battlefield. He leaves at once on the wedding-night, but through the connivance of General Boum is waylaid and badly beaten. While the betrothal of the Duchess is being celebrated, Fritz returns in sad plight, with the sabre which the Duchess had given him in a battered condition. She adds to his misfortunes by depriving him of his command and bestowing it upon Baron Grog, but learning that he has a family, she reinstates General Boum. In the denouement Fritz is restored to his Wanda and the Duchess marries Prince Paul.

The music is in keeping with the drollery of the situations, and abounds in vivacity and odd descriptiveness, defying all accepted laws and adapting itself to the grotesquerie and extravagance of the action. The principal numbers in the first act are the pompous "Pif, paf, pouf" song of General Boum;

the Grand Duchess's air ("Ah! que j'aime les Militaires"); the regiment song for her and Fritz ("Ah! c'est un fameux Régiment"); the couplets of Prince Paul ("Pour épouser une Princesse"); and the famous sabre song ("Voici, le Sabre de mon Père"). The best numbers of the second act are Fritz's spirited rondo ("En très bon Ordre nous partîmes"), in which he tells the story of his victory; the romanza ("Dites lui"), a delightful little song, and so refined that it hardly seems to belong to the opera; and the conspirators' trio ("Max était Soldat de Fortune"), which is irresistible in its broad humor and queer rhythms. The musical interest really reaches its climax in the second act. Outside of the chorus work in the third act there is little of interest except the Duchess's ballad ("Il était un de mes Aïeux"), and Fritz's song to the Duchess ("Eh bien, Altesse, me voilà!").

### *La Belle Hélène*

"La Belle Hélène," opera bouffe in three acts, text by De Meilhac and Halévy, was first produced at the Théâtre des Variétés, December 17, 1864. In "La Belle Hélène" Offenbach goes back to the mythical period, and presents the heroes of the time of Helen and Paris in modern burlesque. The first act opens at the temple of Jupiter in Sparta, where, among others who have placed their offerings at his shrine, is Helen. When alone with Calchas, the augur, they discuss some means of avoiding the decree of the oracle which has declared she is to leave Menelaus, her husband, and flee with Paris, son of Priam, to Troy. Before a decision is reached, Paris, disguised as a shepherd, arrives, and soon he and Helen are lovers. They meet again in a grand tournament in which the two Ajaxes, Achilles, Agamemnon, and others announce themselves in the most comic fashion and guess at conundrums for a prize. Paris wins, and proclaims his name and lineage, to the joy of Helen, whose delight is still further enhanced when the oracle orders Menelaus to set off at once for Crete.

In the second act Helen struggles against the decrees of

Venus. Paris has an interview with her, but she will not yield, and he retires. By the aid of Calchas he secures admission to the chamber of the slumbering Queen, when Menelaus suddenly returns and an altercation ensues, during which Paris defies all the Grecian heroes, and Helen philosophically informs Menelaus he should have announced his coming beforehand. Paris again retreats, and Helen is now in despair.

In the third act Helen and Menelaus have a family quarrel, and he charges her with being false. She denies it, and declares he has been dreaming. Calchas now appears, and announces that a new augur has been appointed and is on his way there. A golden galley is seen approaching, and the augur is found to be Paris himself. He brings word that Venus is angry at what has been going on, but will relent if Helen will return with him to her shrine and sacrifice white heifers. She is reluctant to go, but finally decides to obey the voice of destiny, and sails away with him, leaving all behind in grief and Menelaus in rage.

The dialogue of "*La Belle Hélène*" is very witty, though coarse at times, and many of the situations are full of a humorous incongruity and drollness growing out of the attempt to modernize these mythological heroes. The music admirably fits the text, and though not so gay as that of "*The Grand Duchess*," yet is fresh, original, and interesting throughout. The chief numbers of the work are Helen's passionate song of mourning for Adonis ("*Amours divins*"); Paris's fable ("*Au Mont Ida, trois Déeses*"), in which he tells the well-known apple story; the march and chorus ("*Voici les Rois de la Grèce*"), in which, one after the other, they come forward and announce themselves in an irresistibly funny manner; Helen's mock sentimental song ("*Nous naissons toutes Soucieuses*"); the droll goose march of the kings; a fascinating chorus ("*En Couronnes tressons Roses*"); Helen's song ("*Un Mari sage*"), one of the most characteristic numbers in the opera; and in the last act Orestes's song ("*Malgré cette ardente Flamme*"); the spirited trio ("*Lorsque la Grèce est un Camp de Carnage*"); and the final chorus ("*Que notre Colère*"), which preludes the Trojan war.

*Orphée aux Enfers*

"Orphée aux Enfers," opera bouffe, in three acts, text by Cremieux, was first produced at the Bouffes Parisiens, Paris, October 21, 1858. The best musical work of Offenbach undoubtedly is to be found in his "Orphée aux Enfers," and the text which his librettist furnished him is in keeping with the music. It was a bold as well as droll conception to invest the Olympian gods and goddesses with human attributes and make them symbols of worldly departments of action and official life, to parade them in processions like the ordinary street pageant, to present them in banquets, to dress them in the most fantastically individual manner, and to make nineteenth-century caricatures of the whole Olympian coterie.

The first scene of the opera discloses Eurydice in the Theban meadows plucking flowers with which to decorate the cabin of Aristeus, the shepherd, who is really Pluto in disguise. Suddenly Orpheus appears, not with his tortoise-shell lyre, but playing the violin and serenading, as he supposes, a shepherdess with whom he is in love. His mistake reveals the fact that each of them is false to the other, and a violent quarrel of the most ludicrous description ensues, ending in their separation. He goes to his shepherdess, she to her shepherd. Shortly afterwards, Aristeus meets Eurydice in the fields and reveals his real self. By supernatural power he turns day into night and brings on a tempest, in the midst of which he bears her away to the infernal regions, but not before she has written upon Orpheus's hut the fate that has overtaken her. When Orpheus returns he is overjoyed at his loss, but in the midst of his exultation, Public Opinion appears and commands him to go to Olympus and demand from Jupiter the restoration of his wife. Orpheus reluctantly obeys the order.

The second act opens in Olympus, where the gods and goddesses are enjoying a nap, from which they are awakened by the blasts of Diana's horn. Thereupon much slanderous gossip is circulated amongst them, the latest news discussed being Pluto's abduction of Eurydice. Pluto himself shortly comes

in, and is at once taxed by Jupiter with his unseemly behavior, whereupon Pluto retaliates by reference to Jupiter's numerous amours with mortals. This arouses the jealousy of Juno. Venus, with Cupid's assistance, starts a veritable riot, which is suddenly interrupted by the arrival of Orpheus and his guide, Public Opinion. He demands that his wife shall be restored to him, and Jupiter not only consents, but agrees to attend to the matter personally.

The third act finds Eurydice in Hades, carefully guarded by John Styx. Jupiter is faithful to his promise, and soon arrives there, but not in his proper person. He appears in the disguise of a fly, and allows Eurydice to catch him, after which he reveals himself. When Pluto comes in, he finds her transformed into a bacchante of the most convivial sort. Other deities make their appearance, and finally Orpheus comes sailing up the Styx, playing his violin, and demanding of Jupiter the fulfilment of his contract. Jupiter consents, but makes the condition that he shall return to his boat, Eurydice following him, and that he must not look back. Orpheus sets out, but just before he reaches the boat, the cunning Jupiter launches a thunderbolt after him, which causes him to turn and lose Eurydice, much to the disgust of Public Opinion, but greatly to the edification of Orpheus, who is now at liberty to return to his shepherdess on the Theban plain.

The most striking numbers in this curious travesty are the opening aria of Eurydice, as she gathers the flowers ("La Femme dont la Cœur rêve"); the pastoral sung to her by Aristeus ("Voir, voltiger sous les Treilles"); the fascinating hunting-song of Diana ("Quand Diane descend dans la Plaine"); the characteristic and taking song of John Styx ("Quand j'étais Roi de Beotie"), which in its way is as striking as the sabre song in "The Grand Duchess"; Eurydice's delicate fly-song ("Bel Insecte, à l'Aile dorée"); the drinking-song in the infernal regions ("Vive le Vin"); and Eurydice's vivacious bacchanalian song which immediately follows it ("J'ai vu le Dieu Bacchus").

*Les Contes d' Hoffmann*

"Les Contes d' Hoffmann" ("Tales of Hoffmann"), a lyric opera arranged in prologue, three acts or scenes, and epilogue, was first produced in Paris, at the Opera Comique, February 10, 1881. The libretto is by Jules Barbier and is based upon the well-known tales by Hoffmann. The opera is a remarkable one in two respects. First, it is the only lyric work by Offenbach, all his other dramatic compositions being extravaganzas in the form of opera bouffe. Second, it is so constructed that the leading soprano appears in four different roles, those of the mistresses of Hoffmann, and the leading baritone in three, those of Hoffman's enemies.

The prologue reveals that the wealthy Lindorf is in love with the singer, Stella, with whom Hoffmann had also been in love at Milan. When she once more sees the latter her passion for him is rekindled and she writes him a letter making an appointment to meet him. By bribery Lindorf secures this letter and plots to make Hoffmann drunk so that Stella will be disgusted with him. Lindorf succeeds, and Hoffmann while intoxicated tells his companions the story of his three love adventures.

In the first scene Hoffmann is in love with the automaton, Olympia. This automaton has been constructed by Spalanzani, aided by Coppélius, and is exhibited as his daughter. Hoffmann is so enamoured of her that he writes her a letter making an appointment. The secret of the irresponsible automaton is revealed to him by Coppélius.

The second scene shows the beautiful Giulietta entertaining her admirers in Venice, the favorite among them being Schlemihl, the man without a shadow. Hoffmann falls violently in love with her. His enemy, Dapertutto, who owns Schlemihl's shadow, connives with Giulietta who induces Hoffmann to exchange his shadow for her love. She then violates her promise and betrays him to his enemies.

In the third scene the innamorata is Antonie, the daughter of Krespel, whose mother had been a famous singer and whose death was occasioned by Dr. Mirakel, who closely resembles

the character of Svengali. As Antonie is in failing health her father forbids her to sing. Hoffmann falls in love with her, but Krespel, fearing he will encourage her to sing, opposes his suit. In this juncture a quarrel ensues between Krespel and Dr. Mirakel, in the course of which the latter summons the spirit of the mother, who requests Antonie to sing. She attempts it and dies, and Hoffmann thus loses his bride.

These are the stories which Hoffmann relates in his intoxicated condition. In the epilogue he sings a song to Stella and he is left with his bottle, "all I have to embrace."

The opera is replete with beautiful melodies, such as the drinking-songs, the love song of Hoffmann, the waltz movement of the automaton, the duet between Antonie and Hoffmann, the passionate music of Antonie in her death scene, and the barcarole, "Fair night, O night of love," one of the best known and most popular of all of Offenbach's many popular lyrics. The sorrowful feature of this opera is that Offenbach did not live to hear his own work in which he made so wide a departure from his opera bouffe style.

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## PONCHIELLI (AMILCARE)

### *La Gioconda*

**L**A Gioconda," opera in four acts, text by "Tobio Garrio" (anagram for Arrigo Boito), was first produced at La Scala, Milan, April 8, 1876, with the following cast:

<i>Gioconda</i> . . . . .	Sig. MARIANI.
<i>Laura</i> . . . . .	Sig. BIANCOLINI.
<i>La Cieca</i> . . . . .	Sig. BARLANDINI.
<i>Enzo</i> . . . . .	Sig. GAYARRO.
<i>Barnaba</i> . . . . .	Sig. ALDIGHIERI.

The first performance in this country was in New York, December 20, 1883, under the direction of Signor Vianesi. The libretto is partly based upon Victor Hugo's drama, "Angelo, the Tyrant of Syracuse."

The scene is laid in Venice in the seventeenth century. The first act, called "The Lion's Mouth," opens in the courtyard of the Ducal Palace, upon a great festivity. After the lively regatta chorus ("Feste e pane"), and the departure of the crowd to see the sports, Barnaba, the Inquisition's spy, is left alone. He sings a monologue ("E danzan su lor Tombe"), which contains a motive that follows him throughout. From this monologue it appears that he loves Gioconda, who appears at that instant leading her blind mother, La Cieca, to the neighboring church. Barnaba conceals himself and a very dramatic trio ("Figlia, che reggi il tremulo") follows, as Gioconda goes in quest of Enzo, a noble whom she loves. Barnaba seizes her and forces his protestation of love upon her so violently that the mother is alarmed and makes an outcry. The crowd returns bearing the winner of the regatta

in triumph and making sport of Tuane, the loser, who is persuaded by Barnaba that his defeat was the result of La Cieca's spells. This raises another disturbance in the midst of which Enzo appears with La Gioconda. He goes to the rescue of La Cieca and denounces the crowd as cowards. As they turn against him he calls his comrades to his assistance, just as Aloise, one of the chiefs of the Inquisition, appears with his wife Laura, who is masked. He restores order and releases La Cieca from the crowd, who gives Laura her rosary as a mark of her gratitude. During this scene Laura recognizes Enzo as the proscribed Prince of Santafor to whom she was once affianced and whom she still loves. Barnaba informs him that he is known, that his love for Laura is no secret, and that she will be on his ship at nightfall—it being Barnaba's purpose to get Enzo out of the way so that he may have Gioconda to himself. After an expressive air for La Cieca ("Voce di Donna"), a very powerful duet for Enzo and Barnaba follows ("Pertutti ma non per me"). The crafty spy warns Aloise that Enzo is about to elope with Laura and the act closes with Gioconda's lament over Enzo's perfidy ("Tradita? Ahime!"), with the Angelus of the monks and people for a background. The finale is also greatly enlivened by the ballet ("La Furlana") danced by the revellers.

The second act is called "The Roses," and passes on board Enzo's vessel and on the banks of the Fusina lagoon. It opens with a vigorous *marinaresca* or sea chorus ("Ha! he! ha! he!"). Barnaba appears in his boat approaching the vessel and singing a graceful but significant *barcarole* ("Ah! Pescator"), which is followed by the appearance of Enzo on the deck of his vessel where he sings a passionate romance of his love for Laura ("Cielo e Mar"). Another boat approaches and Laura, escorted by Barnaba, steps on deck. Left alone, Laura sings a prayer for protection ("Stella del Marinar"). The jealous Gioconda meanwhile has stolen on board. An intensely passionate duet ("E un Anatema") follows, during which Gioconda attempts to stab Laura. She refrains, however, when Laura lifts the rosary which La Cieca

had given her. Barnaba and Aloise are seen approaching, but Gioconda gets Laura away before their arrival. An intensely dramatic scene ensues between Enzo and Gioconda at the close of which he sets his vessel afire when he finds that the Venetian galleys are surrounding him.

The third act, "The House of Gold," opens with a sombre monologue by Aloise ("Si! moris-ella de!"), in which he determines upon the poisoning of Laura during a fete. Laura enters and a long duet follows in which she is notified she must drink the poison which he places before her, before some passing gondoliers sing the last notes of their serenade. He leaves, and Gioconda enters, bringing with her a narcotic, which she gives to Laura, at the same time transferring the poison to her own phial. Aloise returns and observing the empty bottle thinks his revenge is complete. The scene changes to a fete and the graceful ballet of "The Hours" is introduced. Enzo appears, believing Barnaba's story that Laura is dead, and in a finale of great power discloses his love for her and at the same time is threatened with Aloise's vengeance.

The fourth act, called "The Orfano Canal," opens in the vestibule of a ruined palace, Gioconda's home. By her side are lighted lanterns, poison, and daggers. Two street singers enter bearing the sleeping Laura, whom they place upon a bed. Gioconda is tempted to take Laura's life but resists. Enzo comes in and supposing Laura to be dead he is about to wreak his vengeance upon Gioconda when she wakes and reveals to him who has saved her. The trio of parting between them ("Sulle tue mani") is worked up to a climax of extraordinary power. Gioconda, pretending to keep her word to Barnaba, arrays herself in her gayest attire and then stabs herself, with the words, "I have sworn to be thine. Take me, I am thine." The furious wretch, balked of his prey, exclaims: "Ah! stay thee! 'Tis a jest! Well then, thou shalt hear this, and die ever damned! Last night thy mother did offend me. I have strangled her. She hears me not!"

In "La Gioconda" the composer has departed from all the conventional Italian methods and his music clearly shows

Wagner's influence. It is a sombre theme that dominates the chapters of horrors and the music shares the nature of the libretto, though the score contains many attractive scenes and there are passages for the voice of much brilliancy as well as power.

## PUCCINI (GIACOMO)

### *La Bohème*

“**L**A Bohème,” opera in four acts, text by Giacosa and Illica, was first produced at the Teatro Regio, Turin, February 1, 1896, and in English as “The Bohemians,” by the Carl Rosa English opera troupe, at Manchester, England, April 22, 1897. As it would be next to impossible to make a connected libretto from Murger’s famous realistic “*La Vie de Bohème*,” the librettists have selected four scenes, which introduce the romantic poet Rodolphe, struggling with love and poverty; Marcel, the optimistic artist; Schaunard, the eccentric musician; Colline, the cheerful philosopher; the coquettish Musette, and Mimi, the pathetic little grisette. It is only a few chapters in their Bohemian life that have been used, but rarely has music been more closely adapted to characters than that which Puccini has furnished.

In the first act the four Bohemians are seen in their garret plunged in despair over their empty pockets. Rodolphe contributes his manuscripts to keep the fire alive, and Marcel holds off the landlord until Schaunard, who has had an unexpected streak of good fortune, arrives. Three of them at once go off to a café to enjoy Christmas Eve while Rodolphe remains behind to write. All this is but a prelude to the entrance of Mimi, the embroiderer, upon the pretext of getting a light. A love scene follows between her and Rodolphe and the two go to join their friends in the Latin Quarter, the little grisette happy as a bird, and Rodolphe in high spirits as they stroll arm in arm through the crowds, though Mimi is aware that a fatal malady has already touched her. The next scene really develops the character of Musette, and passes in the

street before the Café Momus where Musette appears, escorted by a wealthy banker. She has little difficulty in getting rid of the banker and flying to the arms of Marcel, her old lover. The third act is full of quarrels and reconciliations between the two pairs of lovers, mingled with a vein of comedy, and the fourth act is dominated by the pathetic death of little Mimi.

There are few set pieces in "La Bohème" to be described. The music is adapted to the characters and illustrates all the varying shades of gayety, tenderness, and pathos with a rich flow of melody, unique concerted effects, and most effective orchestration. It is Italian music throughout, but Italian music was never more deftly employed than in this remarkable picture of human emotions. The striking numbers in the first act are the colloquies between the four Bohemians which are preliminary to the fascinating love duet between Mimi and Rodolphe ("Mi chiamano Mimi"), closing with his rapturous outburst of passion ("O soave fanciulla"). The second act is a carnival of gayety, the street scene before the cafe furnishing opportunity for gay choruses of the most typical description — for soldiers, students, servants, working girls, grisettes, pedlars, and venders of cakes, candies, fruits, and delicacies mingle in a crowd of the motliest sort, each having characteristic bits of chorus, and all handled with consummate skill in concerted effect. The gem of the gay scene, however, is Musette's lively waltz and the rhythms of music sung by the four students. The principal numbers in the third act are the music to the separation of Mimi and Rodolphe at the barriers ("Addio, senza Rancore"), which is set off in strong contrast with the quarrel scene of Musette and Marcel, in which they hurl epithets at each other ("Chè mi gridi? Chè mi canti?"). The music of the fourth act is tragic throughout and culminates in the pathetic duet between Mimi and Rodolphe ("Sono audati? Fingeos di dormire") after she has been brought back to the students' attic to die. Musically as well as dramatically it is a scene of absorbing interest and comes nearer to inspiration than most of the music of the modern Italian school.

*Tosca*

"Tosca," opera in three acts, text by Giacosa and Illica, after Sardou's melodrama of the same name, was first produced at the Costanzi Theatre, Rome, January 14, 1900. It was brought out in London during the same year, with Ternina, Scotti, and De Lucia in the principal roles, and was first heard in this country in New York, February 4, 1901, with the following cast:

<i>Floria Tosca</i> . . . . .	Mme. MILKA TERNINA.
<i>Mario Cavaradossi</i> . . . . .	Sig. CREMONINI.
<i>Cesar Angelotti</i> . . . . .	Sig. DUFRICHE.
<i>Il Sagrestano</i> . . . . .	Sig. GILIBERT.
<i>Spoletta</i> . . . . .	Sig. BARS.
<i>Scianone</i> . . . . .	Sig. VIVIANI.
<i>Scarpia</i> . . . . .	Sig. SCOTTI.

The story is repulsive but intensely dramatic. The first act opens in the Church of Saint Andrea alla Valle. Cavaradossi, a painter, working in the church, is visited by his mistress, Floria Tosca. Meanwhile Cesar Angelotti, a political prisoner, seeks refuge in the church and conceals himself in the chapel. A love scene follows between the painter and Tosca. Angelotti, warned that his escape has been discovered, hurries away with the painter's help to the latter's villa. A crowd pours into the church to celebrate a victory over Napoleon, among them Scarpia, the chief of police, who has tracked Angelotti there and finds evidences of the prisoner's recent presence. Angelotti's sister had left a woman's dress as a disguise for him, and in the hurry of the escape a fan was dropped which makes Tosca suspect that her lover had left with some woman as his companion.

In the second act Cavaradossi is found at Tosca's villa and is arrested by Scarpia's orders in the hope of finding Angelotti's hiding place. Scarpia conspires to secure Tosca by torturing Cavaradossi, but he reveals nothing. In desperation, Tosca secretly informs him of Angelotti's hiding-place, and her lover is imprisoned. Angelotti is found but escapes by suicide. Scarpia thereupon presents the hideous alternative

to Tosca of her lover's instant death or her own dishonor. Tosca agrees to yield if he will first sign a permit for herself and Cavaradossi to leave the city the next morning. Scarpia thereupon orders his deputy to have a mock execution by firing blank cartridges, and while signing the permit is stabbed by Tosca.

In the last act Tosca visits her lover in the prison and tells him of the feigned execution and a long love scene follows. Then comes the execution, but it is a real one, for the soldiers have unwittingly killed him. At the same time Scarpia's guards appear upon the scene in quest of Tosca, for they have heard of their master's death and know that she killed him. As Tosca sees them and becomes aware of their purpose, she leaps to death from the prison ramparts.

There is no overture to "Tosca." Three gloomy chords, the motive of Scarpia, are sounded and the curtain rises upon the church interior. Nearly all the first act is occupied by the dialogue music between Cavaradossi, Angelotti, the Sacristan, and Tosca, which is smoothly and melodiously written, followed by Cavaradossi's charming aria ("Recondita Armonia") leading up to his duet with Tosca, in which occurs a very beautiful passage for the latter ("Non la sospire"). The interruption of the number by the entrance of choristers, seminarians, and the people to celebrate the victory prepares the way for a finale of much power and brilliancy of effect in which Scarpia's furious soliloquy ("Va, Tosca, nel tuo Cuor s'annida Scarpia") is sung against the ringing of bells, booming of cannon, pealing of the organ and the *Te Deum* of the choristers.

The second act is not rich in set numbers. Its music mainly accompanies and sets forth the spirit of the action in quick but graphic musical dialogue. The most striking effect is the gavotte music at the Queen's entertainment in honor of the victory and the singing of the cantata by Tosca and chorus behind the scenes, while Cavaradossi is undergoing examination and horrible torture at Scarpia's hands, and the tragedy music in the finale, with Tosca's imploring appeal to Scarpia ("Vissi d'Arte e d'Amor, non fèci").



The third act opens more quietly and upon a gentler scene, made attractive by the shepherds' snatches of song, blending with delightful bits of orchestral music and the distant sound of bells. The rural quiet, however, is soon disturbed by the approaching tragedy. Cavaradossi bids his farewell to Tosca, to the accompaniment of a 'cello obbligato, followed by his mournful soliloquy ("E lucevan le Stelle"), and the duet with Tosca, ending "O dolci Mani." As the duet closes, action and music rush swiftly to the tragic denouement and the ghastly story ends in melodramatic music of the most intense kind.

### *Madame Butterfly*

"Madame Butterfly," the text by Illica and Giacoso, is founded upon the story of the same name by John Luther Long and the drama by David Belasco. It is arranged in three acts and was first given at Milan, February 17, 1904 and in this country in 1906.

The story is infinitely pathetic. The first act opens near Nagasaki. Lieutenant Pinkerton of the United States Navy has arranged through a marriage broker to wed Cho-Cho-San (Madame Butterfly) and is disclosed inspecting a house he has leased, and with him Sharpless, the American Consul, who seeks to dissuade him from the marriage. During their interview the bride and her friends arrive, and the situation is further complicated by Madame Butterfly's announcement to the Consul that she has abjured her faith and will entrust her future to her husband. The marriage contract is signed, but as the celebration begins Madame Butterfly's uncle, a priest, arrives and curses her for her renunciation, whereupon Pinkerton turns him and the rest of the Japanese out of the house. A passionate scene with Madame Butterfly follows.

Three years are supposed to elapse. Pinkerton has long since been recalled to America and Madame Butterfly patiently and bravely awaits his return. Meanwhile Pinkerton has informed the Consul that he is now married to an American wife and is about to return to Nagasaki. The Consul comes

to break this news to her, but finds it a difficult task to un-deceive her. Meanwhile Yamadori, a wealthy Japanese suitor, visits her, but she will not listen to his proposal, upon the ground that she is already married to Pinkerton. As he departs the Consul again tries to convince her of the truth of his message, but she only answers him by bringing in her baby boy. As he departs, guns announce the arrival of Pinkerton's ship and Madame Butterfly is in a transport of joy. She and her maid decorate the house for his reception and they watch for his approach. The tired maid and the baby go to sleep, but Madame Butterfly still watches.

The third act opens with the vision of Madame Butterfly still watching for her husband. At last he appears, approaching the house with his American wife upon his arm. As he realizes the tragedy of the situation he rushes away, leaving the Consul to explain. The latter induces the maid to tell the whole truth to Madame Butterfly and also to urge her to give the baby to the American lady to be brought up. When the former learns the full truth she wishes the American lady happiness and sends word to Pinkerton she will soon find peace. A little later Pinkerton and the Consul return, only to find her dead. She has killed herself with her father's dagger.

The music is thoroughly in keeping with the movements of this sad tragedy. It abounds in melodious recitative and has many movements of deepest pathos as well as of fascinating grace and brilliancy. Its most prominent numbers are the Oriental music which accompanies the first appearance of Madame Butterfly and her friends; the exquisite love duet in the first act; the finale to the same act ("Ah! Night of Rapture"); Madame Butterfly's lament in the second act; and her closing music in the third, which is marked by tender pathos, love, and resignation to her fate.

### *Manon Lescaut*

"Manon Lescaut," the third of Puccini's operas, was first produced at Turin Feb. 1, 1893 and had its first performance in

this country in 1894. The text is based upon Prevost's "Manon Lescaut," and the opera is arranged in four acts that each act constitutes a scene.

The first act opens before an inn where students are singing and waiting for the girls to come from work. Des Grieux enters but does not join them. Manon and Lescaut, his brother, alight from a coach and Des Grieux accosts her. She is on her way to a convent but promises to meet him later. Geronte, another admirer of Manon, and an old *roué*, plans to carry her off, but Edmund, a student, overhears his plan and advises Des Grieux to take Manon away in Geronte's post-chaise, which he does, followed by Lescaut and Geronte.

The opening of the second act reveals that Manon has become Geronte's mistress. She is installed in his Paris apartment, but is sad as she remembers Des Grieux. A dance follows, after which, in Geronte's absence, Des Grieux appears. In the midst of their loving interview Geronte suddenly returns, pretends to give them their freedom, and leaves them. Her brother urges them to fly, but as they attempt to do so the door is locked by Geronte's orders, and a squad of soldiers appears. Manon is arrested and taken away, Des Grieux vainly attempting to follow.

The third act opens in a square at Havre. Manon is in prison, but tells Lescaut and Des Grieux through the bars that she is to be exiled to America. Their attempts at rescue are thwarted. At last Manon, amid a crowd of women who are also to be deported, is escorted by the guards to a vessel. Des Grieux seeks to walk by her side, but the Sergeant roughly pushes him away. The Captain of the vessel, however sympathizing with him, manages to smuggle him aboard.

The fourth act reveals a desert place near New Orleans (!) where Manon and Des Grieux are wandering about exhausted and vainly seeking shelter. As Des Grieux is long absent seeking for water, she thinks he has deserted her, abandons all hope and lies down to die. Des Grieux returns, but too late, for she dies in his arms.

The most striking passages of the opera are the duet for the two lovers and the beautiful *romanza* for Des Grieux in

the first act; the graceful minuet and madrigal and the passionate duet of the lovers in the second act; the orchestral intermezzo called "Journey to Havre" between the second and third acts; the tenor solo, in which Des Grieux pleads for Manon and the very dramatic climax in the finale of the third, punctuated with the Sergeant's roll-call as the unfortunate women are deported. The fourth act is a long, monotonous, and somewhat dreary duet between Manon and Des Grieux.

### *Le Villi*

"Le Villi," an opera in two acts, libretto by Ferdinando Fontana, is interesting as the first dramatic work of a composer now world-famous. It was written by Puccini while he was a student at the Milan Conservatory, in competition for a prize, but was rejected by the Committee. Subsequently with the help of Boito, the young composer revised it and expanded it from one act to two, and in this form it was produced in Milan, May 31, 1884 and achieved a success. The source of the story used by the librettist is legendary, being both Slavic and Teutonic. The legends agree in the main the Villi, or Wilis, being the ghosts of maidens deserted by their lovers, who take revenge by waylaying their betrayers and whirling them to death in the dance.

There are but three principal characters in "Le Villi" — Wulf, the mountaineer; Anna, his daughter; and Robert, the faithless lover. The scene is laid in the Black Forest. The first act opens upon the betrothal feast of Robert and Anna. The former is about to depart upon a journey and assures the disconsolate Anna he will remain faithful to her. All join in prayer and he takes his farewell.

The second act reveals that Robert has forgotten his promises. He devotes himself to wild orgies in Mayence and is led astray by an evil woman upon whom he squanders his money. Despairing of his return, Anna is taken ill and dies. Robert returns to his native village, a broken-down man, but as he is passing through the forest the Wilis dance about him. H

reaches Anna's cottage and hears strange sounds — the funeral chant. The witch dancers reappear and among them is the apparition of Anna. She upbraids him. He tries to escape, but she seizes him by the arm and the Wilis surround him and whirl him about. With a last appeal to Anna he falls dead and Anna vanishes, while the chorus sings a derisive "Hosanna."

The music of "Le Villi" derives its main interest from the fact that it reveals the beginnings of the genius displayed in "Le Bohème" and "Manon Lescaut," and yet there are numbers which are very attractive, among them the betrothal music, prayer, and waltz in the first act; the symphonic prelude to the second act, "L'Abbandono," and its second part after the passage of the funeral procession "La Tregenda," accompanying the dances of the Wilis. Streatfeild, analyzing the work of Puccini, says: "The music is the work of a man of imagination. It is thoroughly Italian in character and there is little attempt at local color. In the supernatural part the composer is completely successful. His Wilis have a character of their own, entirely distinct from that of other operatic spectres. There is a fiendish rapture in their gambols which Puccini has been very happy in conveying."

### *The Girl of the Golden West*

"La Fanciulla del West ("The Girl of the Golden West"), an opera in three acts, music by Giacomo Puccini, text by C. Zangarini and C. Civinini, was first produced upon any stage, by the Metropolitan Opera Company, in New York, December 10, 1910, with the following cast:

<i>Minnie</i> . . . . .	EMMY DESTINN.
<i>Johnson</i> . . . . .	ENRICO CARUSO.
<i>Jake Rance</i> . . . . .	PASQUALE AMATO.
<i>Nick</i> . . . . .	ALBERT REISS.
<i>Ashby</i> . . . . .	ADAMO DIDUR.
<i>Sonora</i> . . . . .	DINH GILLY.
<i>Erin</i> . . . . .	ANGELO BADA.

<i>Sid</i> . . . . .	GIULIO ROSSI.
<i>Bello</i> . . . . .	VINCENZO RESCHIGLIAN.
<i>Harry</i> . . . . .	PIETRO AUDISIO.
<i>Joe</i> . . . . .	GLENN HALL.
<i>Happy</i> . . . . .	ANTONIO PINI-CORSI.
<i>Larkens</i> . . . . .	MENOTTI FRASCONA.
<i>Billy</i> . . . . .	GEORGES BOURGEOIS.
<i>Wovkle</i> . . . . .	MARIE MATTFELD.
<i>Jake Wallace</i> . . . . .	ANDREA DE SEGUITOLA.
<i>Jose Castro</i> . . . . .	EDOARDO MISSIONO.

The text of the opera is founded upon the drama of the same name by David Belasco, a performance of which Puccini witnessed during a visit to New York for the purpose of assisting in the initial performance of his opera "Madame Butterfly." The play greatly attracted him and gave him the idea of setting it in operatic form. It follows the original story quite closely, a few changes only having been made in the first and last acts for scenic and musical effect.

The first act opens with a characteristic scene in the Polka saloon among the California mountains. While the miners are playing cards and drinking, the minstrel of the camp sings a home song, which so affects Larkens that the miners take up a contribution to send him home. Another is caught cheating and kicked out. Ashby, the express agent, suddenly enters with the announcement that he is hot on the trail of Rammerez, the outlaw. Minnie, the proprietor of the saloon, appears and a quarrel ensues between Rance, her lover, and one of the miners, in which Rance's life is saved by her. After quiet has been secured Nick enters, announcing there is a stranger outside. He is bidden by Minnie to bring him in, and Dick Johnson, in whom she is interested and whom she has met before, enters. The jealous Rance seeks to pick a quarrel with him, but Minnie again interferes, and while the miners are dancing she and Johnson retire into the next room. Ashby suddenly enters, bringing with him Jose Castro, one of Rammerez' band, who, upon being questioned, throws the miners off the scent by informing them that Rammerez is not half a mile away. When Johnson reënters he is astonished at finding Castro, who whispers to him that he has deceived the

miners. After the latter have started out, a love scene ensues between Minnie and Johnson, after which he suddenly departs, informing her, however, that he will return.

The second act opens in Minnie's mountain cabin, and discloses Wowkle, the squaw, and Billy, her Indian lover, in a quaint love scene. Minnie enters and Johnson soon joins her. A love scene follows. Meanwhile the storm without is so severe that Minnie gives him her bed and she herself lies on the blankets before the fire. They are suddenly disturbed, however, by the posse, with Rance at the head, who declares to Minnie that her friend Johnson is the bandit Rammerez and shows her a photograph to prove it. After they have left Minnie confronts Johnson with the charge, and as he does not deny it she drives him out into the storm notwithstanding his plea that he is going to lead a better life. Suddenly a shot is heard and Johnson is found by Minnie lying wounded at the door. She drags him in and helps him to a loft above the room. Rance enters to kill him, but Minnie declares he is not there, and so far allays Rance's suspicions that he is about to leave. A drop of blood, however, falls upon his hand from above and he orders the wounded man out from his hiding-place. Knowing that Rance will kill him, and that the sheriff is a confirmed gambler, she proposes a game. If he wins he shall have Johnson for his prisoner, if she wins she shall have Johnson. She wins by cheating while the sheriff's back is turned and secures her lover.

In the last act Johnson has been captured by the express agent and others, and preparations are made for his lynching. The rope is fastened about his neck, and as the furious miners are about to hang him Minnie dashes in and pleads for Johnson's life so eloquently that the men, who are very fond of her, finally relent and let him go, upon condition that he will leave the country forever. He consents, Minnie joins him, and the two depart to begin a new life far remote from the mountains.

The short orchestral prelude gives out three motives, the first of which typifies the redemption of Johnson by Minnie's love, the second in ragtime, the outlaw side of Johnson's char-

acter, and the third, the pleading of Minnie for his life. The principal numbers are the minstrel's song, supposed to be American in color but purely Puccinian, the chorus of the miners, which is described as "un ritornello Americano," but which has little American about it, and the duets between Rance and Minnie, and Johnson and Minnie, in the first act; the Indian song of Wowkle, the squaw, the love passage between Minnie and Johnson, and the card game music, in the second act; and the tenor solo for Johnson and Minnie's plea in the last act, which are purely Italian in the Puccini style and the most effective numbers. The opera as a whole is a curious mixture of Puccini in the vocal score, Debussy in the orchestral, and ragtime and Indian rhythms in an effort to secure American color. The great scenes are purely Italian, and the dramatic quality is obtained from various sources. But it must be said that American atmosphere is lacking.

### *Il Tabarro*

These three one-act operas, "Il Tabarro," "Soeur Angelica" and "Gianni Schicchi," were produced for the first time at the Metropolitan Opera House, New York, December 14, 1918.

"Il Tabarro" ("The Cloak") was drawn, as to its story, from Didier Gold's "La Houppelande," the Italian libretto having been written by Giuseppe Adami.

The characters are as follows:

<i>Michele, skipper of a Seine barge</i> . . . . .	BARITONE
<i>Luigi, longshoreman</i> . . . . .	TENOR
<i>Tinca, longshoreman</i> . . . . .	TENOR
<i>Talpa, longshoreman</i> . . . . .	BARITONE
<i>Giorgetta, Michele's wife</i> . . . . .	SOPRANO
<i>Frugola, Talpa's wife</i> . . . . .	SOPRANO

The scene, set in Paris, is Michele's barge, which is lying at anchor at a wharf on the Seine. At the right, in the background, are to be seen apartment houses bordering on the river front. Michele, the skipper of the barge, is seen by the tiller of his boat, watching the sunset. The voices of the longshoremen are heard as they sing at their work.



Giorgetta emerges from the cabin without noticing her husband. She performs various domestic duties and then, perceiving Michele, proposes that she give wine to the longshoremen who are just finishing their work in the hold. Michele endeavors to kiss his wife and is repulsed by her. Luigi, one of the longshoremen, comes on deck followed by his companions and Giorgetta dispenses wine. An organ-grinder passes along the wharf and the men call him to play some dance music. Luigi dances with Giorgetta. The organ-grinder disappears, but is followed by a song-peddler ("Primervera, primervera") whose singing attracts some of the shop-girls. Giorgetta observes that her husband is silent, but her queries as to the reason of his moodiness are interrupted by the entrance of Frugola, Talpa's wife, a ragged woman who carries a large knapsack filled with the rubbish which she has picked up. Michele enters the cabin while his wife talks to the newcomer. Talpa comes up from the hold followed by the other longshoremen. Luigi sings of the bitter life of toil ("Il pane lo Guadagni"). Frugola sings, too, of her dreams of a tiny cottage with a garden filled with rosetrees ("Ho sognato una casetta"). Talpa and Frugola wend their way home, singing snatches of the song "Ho sognato una casetta." Luigi and Giorgetta are alone and they exchange passionate confidences, but these are interrupted by the appearance of Michele, who comes up from the hold. The woman warns her lover to be cautious. Luigi tells the skipper that he has stayed behind to thank him for keeping him at work. Michele re-enters the cabin to light the lamps and the two lovers, once more left alone, are carried away by their passion. It is dark when Michele comes out with the lanterns and Giorgetta has only just enough time to push Luigi into the gloom as her husband reappears. Michele again tries to relight the darkened flame of his wife's love for him, but again she repulses him. Giorgetta says that she will go to bed and she leaves her husband sitting with his cloak around him by the tiller. The woman has arranged to rejoin Luigi later, when the deck is deserted and her signal to him is to be a lighted match.

Michele, left alone, soliloquizes. He takes his pipe from his pocket and lights it. At the flaring of the match, Luigi, believing the light to be Giorgetta's signal, jumps lightly onto the deck of the barge, but is seized by Michele, who takes him by the throat and, gradually tightening his hold upon it, forces the man to confess that he is Giorgetta's lover. The infuriated husband strangles Luigi and, hearing Giorgetta calling to him, covers the corpse with his cloak. The woman comes on deck, nervously and anxiously tries to make up with Michele. He invites her to sit near him, under his cloak. As she approaches the man throws open the garment and the corpse falls at Giorgetta's feet.

Puccini clothed this grisly little drama with music of no little dramatic power, but he heightened this power rather than diminished it by the use of lighter tints from his tonal palette. Thus the humor of the barrel-organ which plays horribly out of tune in the early part of the scene gives, by contrast, greater depth to the emotional tension of the interview between Giorgetta and her lover, and the ditty sung by the song-pedler throws into deeper shadow the sense of impending tragedy which culminates in death and woe.

F. B.

*Gianni Schicchi*

The text of this one-act opera was written by Gioachino Forzando.

The characters are as follows:

<i>Gianni Schicchi</i> . . . . .	BARITONE
<i>Lauretta</i> . . . . .	SOPRANO
<i>Zita, called "The Old Woman," a cousin to Buoso</i> . . . . .	MEZZO-SOPRANO
<i>Rinuccio, Zita's nephew</i> . . . . .	TENOR
<i>Gherardo, Buoso's nephew</i> . . . . .	TENOR
<i>Nella, Gherardo's wife</i> . . . . .	MEZZO-SOPRANO
<i>Gherardino, their son</i> . . . . .	SILENT
<i>Betto of Signo, a cousin of Buoso</i> . . . . .	BARITONE
<i>Simone, a cousin of Buoso</i> . . . . .	BARITONE
<i>Marco, Simone's son</i> . . . . .	BARITONE
<i>La Ciesca, Marco's wife</i> . . . . .	MEZZO-SOPRANO
<i>Master Spinelloccio, a physician</i> . . . . .	BARITONE
<i>Amantio di Nicolao, a notary</i> . . . . .	BARITONE
<i>Pinellino, a shoemaker</i> . . . . .	BASS
<i>Guccio, a dyer</i> . . . . .	BARITONE

The action, which takes place in 1299, at Florence, opens in the bedroom of Buoso Donati, who has just died. Buoso's relatives are discovered kneeling in a semi-circle round his bed. All these are giving vent to rather forced sobs and the conventional lamentations. Only the little Gherardino is otherwise engaged. He is playing marbles in a corner. The relatives begin whispering to each other that it is rumored in Signa, their city, that Buoso has left all his money to the monastery. They forget to sob in their interest in this matter and they appeal for advice to Simone, as having been town sheriff. The latter suggests that if the dead man's will has been filed at the townhall there will be little chance of doing anything about a change in it; but if it is secreted in the apartment—that would be another matter.

Donati's relatives proceed to search frantically for the document. Occasionally one believes that he has discovered the parchment, only to be disappointed. Finally the will is found by Rinuccio, who hopes that if money has been left to his family his aunt will allow him to marry the beautiful Lauretta, the daughter of Gianni Schicchi. He hands the will to his aunt (Zita) who proceeds to read it, while all the relatives crowd around to see whether she is construing it aright. They all drop, petrified with consternation and disappointment, into seats when they learn that the original rumor has been correct and that Buoso has left all his money and property to the monks. They ask Simone if it wouldn't be possible to find a way to change the will. Rinuccio tells them that only one man might be able to save them—Gianni Schicchi. Zita disgustedly tells him not to make any further mention of Schicchi or his fair daughter, but Rinuccio had already sent for him, hoping to make arrangements for marrying the girl. All the relatives profess contempt for Schicchi, who is defended by Rinuccio.

A knock is heard at the door and Schicchi enters with Lauretta. Gianni Schicchi observes the general air of depression and opines cynically that Buoso must be getting better. Coming further into the room he observes the lighted candles at the bed and realizes that the sick man is

sick no more. Old Zita rushes at Gianni like a wild beast and informs him that the dead man has left his money to the monastery and that she refuses to let her nephew marry a pauper. The two lovers indulge in ardent reminiscences and implore vainly their respective guardians to let them wed. Schicchi is making his way to the door, dragging his daughter by the hand, when Rinuccio suddenly suggests to the relatives that Schicchi might help them in the matter of the will. They snatch at the idea. Gianni sends Lauretta out with Rinuccio and then asks the relatives who are crowding round him if any one outside has heard that Buoso had died. They answer that since the sick man became unconscious no one has entered the room. Schicchi, his mind apparently made up as to his course of action, tells Marco and Gherardo to remove the corpse to another room, and the women to make the bed. They have no sooner done this than a knock is heard at the door. It is the physician Spinelloccio. The relatives darken the room and go to the door, barely holding it ajar while the doctor inquires after his patient, Buoso is better, they tell him, but when Spinelloccio purposes to go up to the bed, Gianni Schicchi, imitating the quavering tones of its late occupant, requests him to come later as he feels tired and sleepy. The physician retires.

Schicchi then puts on one of Buoso's nightshirts and his nightcap and, getting into the bed, informs the relatives that he will impersonate the dead man. He orders them to send for the notary and two witnesses, to whom he will dictate a will that will please all. The relatives are enraptured at this happy outcome of their disappointment and they decide upon a fair apportionment of the property among themselves while Rinuccio runs for the notary. While he is settling himself comfortably in bed, Schicchi reminds the relatives that any tampering with a will involves banishment from Florence to all concerned. All are visibly impressed with this direful fate. Once more a knock is heard at the door. The notary and his two witnesses enter and Schicchi proceeds to dictate the will. Instead of leaving the property to the relatives of Buoso, he wills it to himself. The rela-

tives are infuriated, but they can do nothing about Gianni Schicchi's double-dealing without incriminating themselves. When the notary departs they make a rush at the bed, yelling execrations at its occupant, who hastily rises and defends himself from their assaults. Using Buoso's stick with effective results, Schicchi drives the relatives from the room, the men and women helping themselves to silver and other articles as they depart.

Rinuccio and Lauretta, who had been outside during the scene with the notary and the subsequent fracas, now return and embrace rapturously. Schicchi comes down to the footlights and apologizes to the audience for his bad behavior.

In some respects "Gianni Schicchi" was a departure from the path of art which ordinarily Puccini was accustomed to tread. It was a departure because it disclosed the Italian master dealing with farcical humor rather than with sentiment or with tragedy. Yet there were moments in "La Boheme" and even in "Tosca"—the opening scene with the sacristan, for example—which suggested that Puccini might well succeed in allying his gifts to the lighter sides of art. There can be no doubt that the humor of "Gianni Schicchi," the cleverness of its characterization, the deft fashion in which the orchestra reflects the irony of the story, makes the little opera a masterpiece of its kind.

F. B.

### *La Rondine*

"La Rondine" ("The Swallow"), composed to a text by Giuseppe Adami, was produced for the first time at the Monte Carlo Opera House, March 28, 1917.

The characters of the opera are as follows:

<i>Magda</i> . . . . .	SOPRANO
<i>Lisette</i> . . . . .	SOPRANO
<i>Ruggero</i> . . . . .	TENOR
<i>Prunier</i> . . . . .	TENOR
<i>Rambaldo</i> . . . . .	BARITONE
<i>Perichaud</i> . . . . .	BARITONE OR BASS
<i>Gobin</i> . . . . .	TENOR

<i>Crebillon</i> . . . . .	BASS OR BARITONE
<i>Yvette</i> . . . . .	SOPRANO
<i>Bianca</i> . . . . .	SOPRANO
<i>Suzy</i> . . . . .	MEZZO-SOPRANO
<i>A Majordomo</i> . . . . .	BASS
<i>A Singer</i> . . . . .	SOPRANO
<i>Citizens, Students, Painters, Ladies and Gentlemen, Grisettes, Flowergirls, Dancers, Chambermaids.</i>	

The scene is Paris during the Second Empire.

The first act opens in a salon in the house of Magda, in Paris. The tenant of this is the mistress of Rambaldo Fernandez, who has given her a palatial home. In the salon Magda, who is pouring out coffee, is surrounded by her guests Perichaud, Gobin, Crebillon, Yvette, Suzy and Prunier. They are discussing sentimental love and do not share in the feeling which Prunier gives voice to in a sentimental song. Prunier is a poet and the lover of Lisette, Magda's confidential maid. His words deeply impress Magda and she invites him to sing again. He goes to the piano and obeys her ("Chi il bel sogno"). Rambaldo sees that Magda is being carried away on a current of romanticism and he brings her to earth by drawing from his pocket a pearl necklace which he presents to her as a symbol of love that has nothing of sentimentality in it. The recipient of this gift is not altogether pleased with so public a presentation of it. It does not, she says, alter her opinion.

Magda discloses to her guests her former sentimental inclinations, which once led her to run away from her aunt's house to sing in Bullier's cafe chantant as a poor grisette. Prunier is telling the guests their fortunes by reading their palms and, while the company is crowding round him, Lisette announces the arrival of Ruggero, the son of an old friend of Rambaldo, who lives in the country. At that moment Prunier is reading the hand of Magda and telling her that she—the little swallow—will follow love to a humble but cosy nest. Rambaldo welcomes the son of his friend with warmth and Ruggero, who is somewhat diffident, hands Rambaldo a letter from his father. Having perused it, Rambaldo asks the young man if this is his first visit to

Paris and Ruggero says that it is. Lisette brings in champagne and they discuss as to where the young man should be taken for his first evening in Paris. Bal Musard, Frascati, Pré Catalan are suggested, but Lisette proposes Café Bullier and this is hailed with enthusiastic assent. The guests begin to take their departure. Magda, who has accompanied some of them to the veranda, returns slowly, brooding over what had been told her by Prunier about the swallow following love to a humble nest. Suddenly an idea strikes her and she goes out.

Lisette and Prunier re-enter the room and there is a love scene. They set out for Bullier's café and as they leave, Magda appears, dressed as a grisette. She, too, has made up her mind to go to Bullier's.

The second act opens at Bullier's Café, which is full of artists, grisettes, students and others from the Latin Quarter. Flower girls stroll around selling their nosegays. Some grisettes perceive Ruggero sitting silent and alone at a table and, remarking his timidity, call across to him teasingly and try to guess his name. Ruggero by a gesture shows that he is not interested in them and the girls abandon the chase.

Soon Magda appears. Four students show themselves at once fascinated by her and one, more audacious than the rest, offers her his arm which she declines. Pushing her way into the room, Magda sees Ruggero at his table, gazing with astonishment at the whirling scene around him. She makes her way to the young man and endeavors to put him at his ease. Soon they are talking intimately, each more and more fascinated by the other. The crowd begins to dance, Magda and Ruggero are momentarily lost among the dancers. Lisette and Prunier make their appearance and, following them, Magda and Ruggero, who return to their table. The conversation of the two last named becomes more and more impassioned, for love has entered the hearts of both. Finally they kiss each other long and ardently, this climax to their acquaintance attracting the attention of the students.

Prunier and Lisette now join the lovers. Suddenly Rambaldo makes his appearance. He sees that the attitude of

Magda and Ruggero implies more than mere friendliness and his anger and resentment flame out. He demands from Magda what he considers to be his rights, but the woman tells Rambaldo coldly that the association between them is severed and that she will nevermore return to the house which he had given to her. Ruggero and Magda leave the café together as the act closes.

The third act takes place in a villa on the banks of the Seine. Prunier's prophecy has been fulfilled. Magda, the swallow, has been taken to a humbler but a cosy nest. She and her lover have been living in a Paradise of their own making; but a shadow is soon to fall over it. Ruggero has written to his parents asking for money wherewith he may pay his debts and for their blessing upon his marriage to Magda. When she is alone Magda reflects upon this situation and sees that marriage—for her, at least—is impossible. Prunier and Lisette come to visit her and they discuss the matter, but upon Ruggero's return they leave.

The young man has received a letter from his mother in which he has read that an innocent young girl, pure as a flower, would be welcomed with tender warmth by his parents. Magda is reduced to despair by this news. The contrast between what she is and what Ruggero's father and mother expect her to be stares her in the face. Ruggero does not notice Magda's agitation. He goes out to answer his mother's letter and, after he has left, Prunier returns. The latter convinces Magda that there is only one course for her to follow, that happiness would be gone forever, when marriage was followed by discovery of her past with Rambaldo. The girl sees that Prunier is right. She writes a few lines of farewell to her lover and leaves the villa on Prunier's arm.

"*La Rondine*" differs from other operas by Puccini in its abundance of dance rhythms. It is in reality a waltz-opera. The melodies, however, are thoroughly Puccinian in essence and there are interesting experiments in harmonization which are an advance upon "*Tosca*" or "*La Bohème*."



*Turandot*

This work, Puccini's last opera, was produced for the first time at La Scala, Milan, April 25, 1926, under the direction of Arturo Toscanini. Puccini had long been looking for a suitable libretto when Renato Simoni, dramatic critic of the *Corriere della Sera*, Milan, suggested Carlo Gozzi's fairy play "Turandot," an 18th century version of an Eastern legend. This had been adapted by Schiller and several composers had employed it for operatic versions in the course of the 19th and 20th centuries. The libretto for Puccini's work was provided by Renato Simoni and Giuseppe Adami, who made modifications in certain details of the original story. Puccini died before he had entirely finished his work and, following a conference between the composer's heirs, his publishers (Ricordi and Company) and Toscanini, conductor at La Scala, Alfano was chosen to complete the opera. The latter's work began at the close of the last scene, where Liu commits suicide. Alfano was unable to find any extensive sketches made by the composer for this finale and, with the exception of one or two themes which he took from earlier portions of the opera, he drew entirely upon his own ideas. At the first performance the interpretation of Puccini's "Turandot" came to an end with the scene of Liu's suicide. When that point had been reached, Toscanini, who was conducting, turned round to the audience and said: "Here the opera finishes; when he had written thus far, the composer died." It may be added that at that first production the cast was thus distributed: Turandot, Rosa Raisa; the Unknown Prince, Michele Fleta; Liu, Maria Zamboni.

The following are the characters in "Turandot:"

<i>Princess Turandot</i> . . . . .	SOPRANO
<i>The Emperor Altoum</i> . . . . .	TENOR
<i>Timur, the dethroned Tartar king</i> . . . . .	BASS
<i>Calaf, the Unknown Prince, Timur's son</i> . . . . .	TENOR
<i>Liu, a young slave girl</i> . . . . .	SOPRANO
<i>Ping, the Grand Chancellor</i> . . . . .	BARITONE
<i>Pang, the General Purveyor</i> . . . . .	TENOR
<i>Pong, the Chief Cook</i> . . . . .	TENOR

<i>A Mandarin</i> . . . . .	BARITONE
<i>The Prince of Persia</i> . . . . .	BARITONE
<i>The Executioner</i> . . . . .	BARITONE

The scene is Peking in legendary times.

The first act opens at the walls of the Great Violet City (Peking). On the bastions poles are to be seen bearing heads of decapitated people. It is sunset as the curtain draws up. The square is occupied by a crowd of Chinese as a mandarin reads a proclamation to the effect that Turandot, Princess of China, will become the bride of a Prince of royal blood who will solve three enigmas which she will set. Should he fail, the applicant for her hand must die by the executioner's sword. The mandarin finishes by declaring that the Prince of Persia has just failed and that he must meet his doom at the rising of the moon. The crowd clamors for the death of the Prince and calls impatiently for the executioners. In the excitement some people are trampled by the mob. Timur is one of these and Liu, a slave girl who accompanies him, calls imploringly for help. A youth suddenly comes forward to her assistance and recognizes in the old man his father, who is a Tartar king. Timur, who has been unconscious, joyfully welcomes his lost son when he comes to, but the Unknown Prince warns him to be cautious, as those who have usurped his crown seek him. The Executioner and his assistants arrive and sharpen the immense sword. As the interest of the crowd is concentrated upon this episode, Timur is able to tell his son that, his battle having been lost and his kingdom lost, too, Liu had helped him to escape. The Unknown Prince thanks the girl for her kindness and, having asked why she should have shared so much anguish, Liu replies that one day at the palace he had smiled at her.

The following scene is concerned with the preparations for the execution of the Prince of Persia. The crowd perceives with joy that the moon is just about to rise. The procession of the executioners and the Prince of Persia is formed. The crowd, which had loudly called for the latter's decapitation, now perceives how young and attractive he is and demands pity for him. The voice of the Unknown

Prince is heard joining in the cry for clemency and execrating the cruelty of Turandot. His words fade upon his lips, for the Princess appears on the loggia, bathed in the moonlight, and her beauty and proud bearing move the Unknown Prince to ecstasy. Timur perceives that something has happened to his son, who stands gazing rapturously at Turandot.

The old man and Liu would depart, but suddenly the sound of the Prince of Persia's decapitation reaches their ears, and at the same moment the Emperor's three Ministers, Ping, Pang and Pong make their appearance. The Unknown Prince determines to make the attempt to solve Turandot's enigmas and to claim her hand. The three Ministers, however, discourage him—the enigmas are unsolvable, death is certain. The Unknown Prince insists that he will try. Ghosts of the Princess's slain candidates for her hand float across the scene. Timur and Liu desperately endeavor to persuade the Unknown Prince to desist and Liu tells him that her heart is breaking ("Signore ascolta"). The man is sorry for Liu, asks her to stay with the old man if, failing to solve the riddles, he should die ("Non piangere, Liu") and, once more resisting the entreaties of the three Ministers, he flings himself against the gong which is to signal that the challenge has been accepted. Three times does the Unknown Prince strike the gong, each time crying: "Turandot!"

The second act is in two scenes. The first is a pavilion in the Emperor's palace. Ping, Pang and Pong are revealed as the curtain rises and they sum up in a long and vivacious trio the restful past of China for seven thousand centuries and the present agitated condition of it, due to Turandot and the continuous succession of beheadings which has reduced them to being ministers of the Executioner. They search the scrolls for statistics. They pray that the Unknown Prince may be successful and that they may have to prepare the nuptial couch for Turandot, the woman who has not known love. Suddenly there is heard the sound of trumpets and of many advancing feet. The hour has come

for the solving by the Unknown Prince of Turandot's three enigmas and the crowd has begun to arrive.

The second scene is a vast square in front of the Imperial Palace. A great staircase leads up to the latter and at its head there stand the eight Wise Men who hold in their hands the scrolls containing the solution of the enigmas. Ping, Pang and Pong make their appearance and are pointed out by the crowd. The venerable figure of the Emperor is seen sitting on his throne at the head of the staircase. Below there stands the figure of the Unknown Prince, with Timur and Liu to the left among the crowd. The Unknown Prince demands to be put to the test, the Emperor meanwhile endeavoring to dissuade him. As the young man persists, the Emperor gives the signal to begin. Trumpets sound and a procession of women—attendants of Turandot—take their places on the staircase. The Mandarin reads once more the proclamation which he had delivered in the opening act and as he finishes, Turandot, beautiful and impassive, advances to the throne.

The Princess gives her reasons for the bloody business of the enigmas ("In questa Reggia"). Thousands of years ago from that palace there had been abducted her ancestress Lo-u-ling, whose empire had been conquered by the Tartars and who had been taken to a far-off land by a strange prince. It is to avenge Lo-u-ling, whose reincarnation she is, that Turandot has resolved never to give herself to any man and to pursue all with death and hatred. She looks menacingly at the Unknown Prince and warns him not to tempt fate. "The enigmas are three" she says "and Death but one." The Prince replies: "The enigmas are three, Life is but one."

The trumpets then sound and Turandot presents the first enigma, whereupon the Unknown Prince, after a short silence, impulsively gives the answer: "Hope." The Wise Men consult their scrolls and declare that he is right. Turandot looks around her proudly and, as if to confuse the Prince, comes nearer to him, half way down the staircase. She gives the second enigma. The Prince hesitates, seemingly bewil-

dered by Turandot. The Emperor and the crowd beseech him not to give up. "Thy life is at stake" says the crowd. "Love is at stake" sobs Liu. Suddenly the Unknown Prince finds the answer. It is "Blood." The Wise Men look again in their scrolls and read from them the word that the young man has just spoken. The crowd cheers, but Turandot shouts to the guards to strike the people. She walks to the foot of the staircase and stands menacingly over the Unknown Prince as she propounds the third and last enigma. Once more the man finds the answer. It is "Turandot" and once more the Wise Men look in their scrolls to find that he is right. Turandot staggers back, struck dumb with scorn and grief. While the crowd acclaims the conqueror, Turandot drags herself painfully up the stairs to the Emperor's throne to beg him not to throw her into a stranger's arms; but the old man reminds her that her oath is sacred. She looks at the Unknown Prince and declares that never shall she be his; but again the Emperor tells Turandot that her oath is sacred. She asks the man whether he wishes to take her full of anger, to have in her a torturer, to seize her like a prey? The Unknown Prince then offers to release her from the bargain if, before the rise of dawn, she will be able to tell him his name. If she does, he will lay down his life at dawn.

Turandot makes an affirmative sign and the Emperor applauds the Unknown Prince's generosity. The court rises and the Prince walks with a firm step up the staircase as the trumpets sound and the people sing the Imperial Hymn.

The third act shows a garden of the Imperial palace with a pavilion at the right. It is night and the voices of the heralds are proclaiming the order of Turandot that no one shall sleep that night in Peking and that if the name of the Unknown Prince is not discovered before morning death shall be the penalty. The Prince, reclining on the steps of the pavilion, is listening to the voices of the heralds, and he dreams to himself of the coming of his victory on the morrow ("Nessun dorma!"). A crowd approaches, at the head of which come Ping, Pang and Pong. They entreat

the Prince to reveal his name and save them from the penalty of death. If it is love that he wants, Ping offers him a bevy of beautiful maidens. The Prince repulses them. Riches? The three Ministers cause bags of gold, treasure chests and baskets filled with gems to be brought before him. Again the young man refuses. They recite the horrible tortures which will be visited upon the people. The Unknown Prince cries that these are useless prayers and that he wants Turandot alone. The multitude loses control and surges angrily around the man. Suddenly a group of city guards appears, dragging in Timur and Liu. The crowd gives way and the Unknown Prince rushes to the two bleeding and exhausted victims crying "They know nothing! They do not know my name!"

At this point Turandot comes from the pavilion. All fall prostrate and Ping announces that Timur and Liu are in possession of the Unknown Prince's name. She endeavors to wrest the information from them. Timur is silent, but Liu impulsively cries that she is the only one who knows the name and that she will never divulge it. The crowd cries loudly for her death and the Prince is seized by the soldiers and shackled as he declares that Liu's tears and torments will be expiated. Liu is tortured but still refuses to reveal her secret. Turandot looks at her in wonder and asks what has steeled her heart to so much strength. Liu, temporarily free from her torturers and lying weak and helpless on the steps of the pavilion, tells the secret of her strength. "Princess, it is love" ("Tante amore, segreto"). Turandot, for the moment half confused and half fascinated by Liu's words, suddenly orders the secret to be snatched from her. The crowd calls for the executioners and the figure of the Chief Executioner looms menacingly in the background. Liu bursts from her captors and running toward Turandot gasps out that the Princess also will love the man for whom she herself has suffered ("Tu che di gel sei cinta"). She snatches a dagger from the belt of one of the soldiers and plunges it into her heart. With her dying eyes she gazes at the Prince with supreme tenderness and expires.

Turandot, furious that the secret can no longer be given to her, snatches a whip from one of the executioner's assistants and strikes in the face the soldier from whom Liu had taken the knife. Timur heartrendingly calls upon the dead girl to awaken and Ping, overcome by pity, tells him that Liu is dead. The crowd is overcome by superstitious fear as the girl's body is borne away, the old man tenderly holding one of her hands as he walks by her side. The three Ministers are overcome by compassion and the crowd as it melts away, prays the spirit of Liu to forgive it.

Turandot and the Prince are left alone, the former standing motionless under the veil with which her attendants had covered her. The Unknown Prince tears away the veil and implores Turandot to come down from her tragic heaven and return to earth. The woman declares her intention of remaining pure and beyond the passions of the world and of avenging her ancestress. With audacious passion the Prince approaches Turandot and kisses her ardently. The voice of Turandot falls and her strength departs from her as she realizes that with the kiss of her suitor her old self has dropped away and that a new one has been born. The voices of the Dawn are heard in the garden. "Let no one behold me" says Turandot. "My glory is gone". But the Unknown Prince replies that her glory is resplendent in the incantation of her first kiss and her first tear. Turandot tells the man of the effect which he had made on her ("Del primo pianto"). The Prince then divulges to her his name—Calaf—and as the trumpets sound from the palace announcing the hour of the test, Turandot asks her conqueror to appear before the people with her.

The last scene—a very brief one—is played outside the Imperial palace with the great staircase as before and with a vast crowd standing before it. The three Ministers spread a mantle of gold as Turandot walks up the staircase to her father's throne. "August Father", she says, "I know now the name of the stranger". Then looking down at Calaf, standing at the foot of the stairs, Turandot sighs tenderly: "His name is . . . Love"!

The music of "Turandot" is unmistakably Puccinian with a not-unnatural similarity to "Madame Butterfly"; for the music of China and that of Japan has certain qualities in common. In the matter of harmonization, the score of "Turandot" is more advanced than anything that previously has been done by the Italian master and the orchestral color and effectiveness are more remarkable than in any of the earlier scores. The choral writing, too, is more elaborate and more striking than Puccini had made it in other works. Withal, there are not in "Turandot" the long and streaming breadths of melody that made "La Boheme" and "Madame Butterfly" treasure-houses of ardent song; yet the opera possesses fine tunes. In the matter of pathos and inspiration it may be said that Puccini was at his best in the scene of the last act in which Liu tells Turandot that it is love which has given her the strength and courage to bear torture. The Italian composer's bent for the expression of humor had been made evident in his "Gianni Schicchi", and it is set forth again with excellent effect in the extensive music for Ping, Pang and Pong.

F. B.



## RAVEL (MAURICE)

### *L'Heure Espagnole*

"**L'**HEURE ESPAGNOLE", a musical comedy in one act, was written to a text by Franc-Nohain, who first produced it (without music) at the Odéon, Paris, in 1904. The first performance of the opera was given at the Opéra Comique, Paris, May 19, 1911. The following are the characters of the opera:

<i>Ramiro, a muleteer</i>	BARITONE
<i>Torquemada, a watchmaker</i>	BARITONE
<i>Gonzalve</i>	TENOR
<i>Don Inigo Gomez</i>	BASS
<i>Concepcion, wife of Torquemada</i>	SOPRANO

The work opens in the shop of a Spanish clockmaker, Torquemada, who is sitting in his store as Ramiro, the muleteer in the service of the government, enters to have his watch mended. Torquemada is examining the timepiece when his wife Concepcion enters to remind him that this is Thursday, the day on which he has to wind the municipal clocks. She reproaches her husband for not having carried two large Catalan clocks to her bedroom as she had requested. Torquemada protests that the clocks are heavy. He is about to go out with his tools when Ramiro inquires concerning his watch. The clockmaker apologizes for the delay and requests Ramiro to wait in the shop until he returns.

Concepcion shows annoyance at this arrangement, for she had counted upon her husband's absence to entertain Gonzalve, her admirer. The woman thinks to get rid of Ramiro temporarily by asking him to carry one of the

heavy clocks to her bedroom on the second floor. The muleteer shoulders the clock and as he climbs the stairs, Gonzalve is heard singing in the passageway. Concepcion receives the visitor rapturously but Gonzalve, who is a poet, is continually quoting verses. To Concepcion's vexation, Ramiro returns to announce that he has put the clock in its place in the bedroom. In order to get rid of him again, the woman pretends that she had indicated the wrong clock and entreats him to carry up the other. The muleteer, who is extremely good natured, consents. Ramiro has no sooner turned the bend in the staircase when Concepcion hurriedly tells Gonzalve to get into one of the clocks, her purpose being to have him carried upstairs in it when Ramiro brings down the first clock. The poet squeezes himself into the case and as Concepcion closes the door, Don Inigo enters.

The latter tries to make love to the clockmaker's wife, much to Concepcion's embarrassment. "Speak lower" she says to her admirer. "Clocks have ears." Ramiro now re-enters with the first clock and proceeds to take up the second—that in which Gonzalve is concealed. Concepcion apologizes for the circumstance that this clock should be so much heavier than the other, but Ramiro makes light of it and easily shoulders the timepiece. Concepcion is filled with admiration for his strength. She is somewhat worried, however, by the possibility that Gonzalve may be made dizzy by his ascent in a clockcase, and insists upon accompanying the muleteer.

While the two are gone, Don Inigo, bethinks himself to play a prank upon Concepcion by hiding himself in another of the clocks. He is corpulent and squeezes himself with great difficulty into the case. When Concepcion returns Don Inigo imitates a cuckoo clock, greatly to Concepcion's indignation. Ramiro returns with the clock containing Gonzalve. The woman is disgusted with both men. She goes out with Ramiro alone. Meanwhile Torquemada returns and finds both men hiding in the clockcases. They pretend they intend to purchase the clocks and have been examining them as closely as possible. Inigo is so closely squeezed in his

case that neither Gonzalve nor the clockmaker can release him. Ramiro enters at that moment with Concepcion and pulls the man out with the greatest ease. The opera ends with a short epilogue in which each of the singers addresses the audience.

While there may be more than one opinion as to the moral delicacy of "L'Heure Espagnole", there can be only one in regard to the cleverness with which Ravel put the story into sound. A master of the ironic style, the French composer gave to his little opera the precise color in song and orchestral treatment which was needed to make it a success. Particularly in the symphonic aspect of the score is "L'Heure Espagnole" a little masterpiece of art.

F. B.

## REYER (ERNEST)

### *Sigurd*

"**SIGURD**," opera in four acts, by Louis Étienne Ernest Rey, commonly known as Ernest Reyer, text by Du Locle and Blau, was first produced at the Théâtre Monnaie, Brussels, January 7, 1884, with Mme. Rose Caron, Mme. Bosman, Mme. Deschamps, and MM. Jourdain, Devries, Gresse, Renaud, Boussa, Goeffoel, Mansuede and Stalport in the principal parts. The subject of the opera is taken from the Eddas, and closely resembles in certain scenes Wagner's "Götterdämmerung" and "Siegfried," though it was written a long time before either of these music-dramas were performed. In fact "Sigurd" was not brought out in Paris until eighteen years after it was written. There is no ground for the accusation sometimes made that Reyer is an imitator. He has simply used some of the same materials employed by Wagner, but musically has treated them in an entirely different manner.

A long overture gives out several of the leading melodies of the opera. The first act opens in Gunther's palace, and discloses women embroidering battle standards and singing the martial chorus ("Brodons des Étendards et préparons des Armes"). Hilda, Gunther's sister, and her nurse, Uta, are in the group, and Hilda relates a dream which troubles her, and which is interpreted by Uta in a long and very dramatic aria ("Je sais des Secrets merveilleux") to mean that her coming husband will be killed by a jealous rival. Hilda, whose hand is sought by Attila, King of the Huns, reveals the secret of her love for Sigurd (Siegfried). Uta assures her that she will bring Sigurd to her and give him a love potion. Attila's messengers arrive and are welcomed by Gunther, and the story

is told of Brunehild sleeping amid the fire-guarded rocks in a scena of great power, accompanied by festive music ("C'était Brunehild, la plus belle"). Gunther resolves to win her. Then follows an interview between Hilda and Gunther, in which the latter presses Attila's suit, but before she can make reply a trumpet peal is heard, announcing Sigurd, whose entrance aria is one of great vigor ("Prince de Rhin, au Pays de mon Père"). Gunther and Sigurd declare their friendship for each other in the duet ("Nous nous promettons devant vous"). Hilda advances with Uta's magic draught, which Sigurd drinks. He at once falls in love with her, and her hand is promised to him in consideration of his helping Gunther to win Brunehild.

The second act opens in Brunehild's land with a chorus of priests ("Dieux terribles qui vous plaisez") engaged in the worship of Odin and Freja. The rites are interrupted by the appearance of Sigurd, Gunther, and Hagen, who, in a strong scena ("O Brunehild, O Vierge armée"), announce their errand. The priests and worshippers warn them that no one can succeed except one who has never known love. As Sigurd alone is fitted for the task, in the next scene we find him in the forest, where he sings an aria of great power and melodic beauty ("Le Bruit des Chants s'éteint dans la Forêt immense"). He has been instructed to sound the horn given him by the priests three times. After an invocation to Hilda he blows a blast and is shown three Norns washing a shroud at a spring, which they intimate is for him. Sigurd prepares to sound another blast and is assailed by supernatural beings, but he overcomes them, and then they tempt him in a voluptuous scene, but in vain. At last the lake near by turns to a lake of fire, with a palace of fire rising from it. Nothing daunted, he plunges in. The scene changes. Led by the Norns, he calls to Brunehild. She awakes, and at once offers her love to Sigurd in the brilliant aria, "Salut, splendeur du Jour." Sigurd, faithful to Gunther, however, bids her follow him, and he leads her away with a drawn sword between them.

The third act opens in Gunther's gardens. Spirit voices are

heard invoking the King's presence ("A la voix des Esprits de l'Air"), and a dramatic scene ensues in which Hilda and Uta overhear Sigurd's announcement of his success. Brunehild, who has been taken to the garden while sleeping by the spirits, wakes to find Gunther protesting his love for her, which she accepts, thinking him Sigurd, in a brilliant aria ("Vêtu de Fer, la visière Baissée"), followed by a powerful duet. The scene changes, and Hagen announces to the people the forthcoming nuptials of Gunther and Brunehild, accompanied by pageantry music and triumphal march ("Semons ces Bords de Joncs et de Rameaux Fleuris"), and followed by a brilliant ballet, after which the King prepares to go to the sacred grove. At this instant Sigurd appears and claims Hilda ("Roi Gunther, digne Fils des Héros"). Gunther consents and bids Brunehild join their hands. As she does so, both Brunehild and Sigurd exclaim that their hands burn. The act closes with the brilliant wedding march to the grove ("Frappons les Airs joyeux").

In the last act the people are told that Brunehild is suffering from a mysterious malady, and they shrink away from her whenever she appears. In a long and powerful scena ("O Palais radieux de la voûte étoilée") she confesses her love for Sigurd and implores Odin to destroy her. Hilda seeks to comfort her, but Brunehild observes she is wearing a girdle which Sigurd took from her on the night of her deliverance. She realizes the trick played upon her, and an excited scena of jealousy follows ("Sigurd m'aime! Si, brisant ma chaîne"). Brunehild dispels the influence of Uta's potion with a charm, and Sigurd's love changes. After a powerful and most passionate duet with Brunehild ("Avec ces Fleurs que l'eau traîne en courant"), Sigurd goes hunting with Gunther. Hilda offers to save Sigurd from death at the hands of his rival if Brunehild will reject his love, but while she hesitates, Gunther slays him, and his body is brought in. Brunehild mounts the funeral pyre and a powerful apotheosis closes the opera ("Oublions les Maux soufferts"), as their spirits are borne upward to paradise to the accompaniment of the celestial choir ("! Pour vous les Cieux ouvert").

# RIMSKY-KORSAKOW (NIKOLAI ANDREYEVITCH)

## *Sniegourochka*

**R**IMSKY-KORSAKOW began the composition of "Sniegourochka", his third opera, in 1880. The work, based upon a text by Alexander Nikolaievich Ostrowsky, was produced at the Imperial Theater, Leningrad (St. Petersburg), January 29, 1882. In America the opera was heard for the first time at the Metropolitan Opera House, New York, January 22, 1922.

The characters in "Sniegourochka" are as follows:

<i>Sniegourochka, the Snow Maiden</i> . . . . .	SOPRANO
<i>Lel, a shepherd</i> . . . . .	CONTRALTO
<i>Koupava, a village maiden</i> . . . . .	SOPRANO
<i>Fairy Spring, Sniegourochka's mother</i> . . . . .	MEZZO-SOPRANO
<i>Bobylicka, a village woman</i> . . . . .	MEZZO-SOPRANO
<i>The Faun</i> . . . . .	TENOR
<i>The Tsar, Ruler of the Berendeis</i> . . . . .	TENOR
<i>Mizguir, a Tartar Merchant</i> . . . . .	BARITONE
<i>King Winter, father of Sniegourochka</i> . . . . .	BASS
<i>Bobyl, a villager</i> . . . . .	TENOR
<i>Bermiate, the Tsar's advisor</i> . . . . .	BASS
<i>Lord Carnival</i> . . . . .	BASS
<i>First Herald</i> . . . . .	TENOR
<i>Second Herald</i> . . . . .	BASS
<i>Flower Spirits, the Tsar's Suite, Boyards and their wives, Musicians, Blind Men, Buffoons, Shepherds, Young Men and Maidens.</i>	

The action takes place in the land of the Berendeis in prehistoric times.

Prologue. The scene shows a Russian landscape at the beginning of Springtime. It is night. In the background there is a river flowing at the foot of a mountain, on the

further side of which is to be seen the town of the Berendeis, the palace of the Tsar, the houses, huts, etc. lighted. A Faun sits on the stump of a tree and sings of the departure of Winter. Flocks of birds appear, followed by the arrival of the Fairy Spring. She sings of her coming to the land of the Berendeis, releasing it from the cold grip of Winter ("A l'heure dite", "When once the season returns"). There follow a chorus and dance of the birds. The wind rises, snow begins to fall and the birds shiver in the cold. This ushers in the appearance of King Winter, who sings of the joys of the cold and frost ("Quand le froid", "When in winter the wind goes"). Fairy Spring tells King Winter that he has been there long enough and that it is time for him to travel on. They speak of their daughter Sniegourochka, King Winter saying that death will come to her when the sun and love shall touch her icy beauty. The King calls to her and Sniegourochka enters from the wood.

She tells her parents that she longs for a mortal's life, to listen to Lel, the shepherd, sing his songs and to gather berries with the village girls ("Aller au bois, cueillir la framboise", "Gathering Berries"). When the girl says that the songs of Shepherd Lel melt her heart, King Winter is appalled by the ominous word "melt"; but the parents unwillingly consent to allow Sniegourochka to mingle with the world, entrusting her to a worthy peasant couple who will treat her as their daughter. Fairy Spring reminds her that she will respond to her call, should trouble befall her. The King orders the spirits of the wood to watch over their child. From the distance come the sounds of the Berendeis' carnival.

The snow ceases, the clouds roll away and the scene becomes clear as at the beginning of the scene. Crowds of the Berendeis appear, some of them pushing the carnival mannequin in its sleigh toward the forest. Sniegourochka looks at the scene from behind a tree. Bobyl and Bobyllicka, two humble villagers, are on their way home after the carnival when Sniegourochka steps out from behind her tree. Bobyl hails her as a princess and asks her where



she is going. The girl invites him and Bobylicka to be her hosts and she, having said farewell to her forest, goes out with them. The trees bow to and salute Sniegourochka as she goes, this proceeding greatly terrifying the crowd.

The first act has for its scene a suburb of Berendei. Bobyl's poverty stricken hut is at the right, Koupava's house standing opposite it. It is evening and there are heard the horns of the shepherds. The inhabitants of the suburb have gathered outside Bobyl's dwelling. The shepherd Lel enters and offers to sing for Sniegourochka, asking a kiss as his reward, but the girl tells him that she will not give him that price as a kiss is not enough to pay for his songs. Lel asks for a flower instead and sings ("La petite fraise", "Child of the woods"). Sniegourochka is greatly moved and Lel sings again ("La forêt gaiment s'éveille", "The forest gaily awakens"). Some maidens now appear and call to Lel, who throws away the flower which Sniegourochka had given him. The girl is saddened as the shepherd leaves her and she sings of her desolation ("Ah! que j'ai mal", "Ah! how ill I feel").

Koupava appears filled with happiness, and tells Sniegourochka that when gathering flowers on the hill she had met a beautiful youth—Mizguir—who had promised to make her his wife ("Sniegourochka, je suis heureuse", "Sniegourochka, I am happy"). Mizguir now enters and there follows a nuptial ceremony of paying ransom to the maidens for Koupava. The betrothed couple ask Sniegourochka to dance with them. Mizguir, who is fascinated by Sniegourochka, perceives Lel standing near and proposes to Koupava that she would probably be happier with Lel and he with Sniegourochka. Koupava is filled with anguish by reason of this desertion and her companion repels Mizguir, who, however, declares that he is determined to be Sniegourochka's lover. The Berendeis now appear on the scene and revile Mizguir for his faithlessness and they urge Koupava to take her case to the Tsar.

The second act discloses an anteroom in the palace of Berendei with the Tsar seated on a golden chair. A num-

ber of blind performers on the gusli (a Russian stringed instrument) play and sing in praise of the ruler. A page enters and informs the Tsar that a young girl seeks an audience. Bermiate, the Tsar's advisor, enters and after him, Koupava. The kind-hearted monarch listens sympathetically as Koupava sets before him her story of rejected love and, at its climax, totters and almost falls. The Tsar supports her and orders Mizguir to be sent for immediately. He goes into his apartments and two heralds summon the boyards and their attendants to come to the seat of the Tsar's justice.

The court streams in and the Tsar, re-entering, causes Mizguir to be brought before him. The faithless swain admits his misdoing and the ruler, asking Bermiate what punishment should be meted out to Mizguir, is told to order him to marry Koupava. The young man cries that he can love only Sniegourochka and Koupava declares that there is now only scorn for him in her heart. The Tsar then condemns Mizguir to exile. "If only you had seen Sniegourochka" the love-sick man exclaims. And at that moment the object of Mizguir's passion enters with Bobyl and his wife. The girl gives greeting to the ruler and the latter is enchanted with her grace and beauty ("Nature auguste et douce", "Solemn and kindly nature"). He invites Sniegourochka to choose the bridegroom whom she may desire, but the maiden answers that her heart has not spoken and that she has no choice. The wives of the boyards assure the Tsar that among the youths of the place only Lel can move a woman's heart to love and Lel declares that this is true. But Mizguir asks the monarch to recall his sentence of banishment so that he, too, may try to inflame the maiden's heart with love. The Tsar does this and promises that that evening all shall go into the sacred forest and that with their songs and dances the sweet spring night shall pass as does a dream and that on the morrow he will give the hand of Sniegourochka to the suitor who has won her heart. The people sing a hymn of honor to their Tsar.

The third act discloses a great glade in the forest. The

young men and girls are dancing their rounds, the older people sitting in groups drinking beer and eating gingerbread. Among the dancers are Sniegourochka and Lel. The former has made a crown of flowers and the young people are curious to see to whom she will present it. Sniegourochka puts the crown upon the head of Lel. Bobyl now sings and dances the Song of the Beaver (*"Un castor dans l'eau se baigne"*, "A beaver bathes in the water"). The Tsar, who has been standing in the background watching the games of the young people, now comes forward. He greets his people and commands the buffoons to perform their dance. Lel now blows his horn and sings (*"Le nuage a dit"*, "One day the cloud said to the thunder"), the Tsar, at the conclusion of the song, directing him to move among the maidens and pick out the one he thinks most charming. Lel does this, stops a moment before Sniegourochka, who says: "Take me, dear Lel"; but the youth passes her by and chooses Koupava. Sniegourochka, in tears, conceals herself in the bushes, while Lel leads Koupava to the Tsar. The latter wishes continued joy to the people and leaves with his suite.

Night has fallen. The stage is empty as Sniegourochka enters with Lel. She asks him why his heart is cold to her and why he chose Koupava (*"Comment, cher Lel, as-tu le coeur si dur"*, "How is it, dear Lel, your heart is so cold?"). Mizguir appears and telling Sniegourochka that he has long been looking for her, seizes her by the hand. The girl is terrified and bids him begone. Mizguir beseeches her to tell him if some day she will not love him. As he becomes more violent, Sniegourochka calls upon Lel to help her, but the Faun appears instead and clasps Mizguir from behind so that Sniegourochka is able to run off into the forest. The young man attempts to pursue but supernatural forces spring up to prevent him.

Presently the forest resumes its normal appearance and Lel enters with Koupava, to whom he expresses his love. Sniegourochka shows herself among the bushes and, while the two lovers are setting forth the mutual passion in their

souls, she calls in despair upon her mother, Fairy Spring, and implores her to give her a heart like other maidens, so that she, too, may love.

The scene of the fourth act is the valley of the god Yarilo. The sun is rising as Sniegourochka, coming down from the mountain of Yarilo, entreats her mother to have pity on her and give her the ability to love. The Fairy Spring rises from the waters of the lake in the background and grants her child's desire. The Flower Spirits sing an incantation to love as Fairy Spring places a crown of flowers upon Sniegourochka's brow, at the same time urging her to return home quickly before the sun is fully up. As the Fairy Spring and the Flower Spirits disappear under the water of the lake, Mizguir runs in and calls to Sniegourochka to wait for him. No longer does she fear him. Her heart is now given to the youth whom yesterday she had repulsed. Sniegourochka entreats him to take her away, to be his forever, but far from the sun god Yarilo's mortal fires.

The Berendeis now enter, as Mizguir and his beloved place themselves in the shade of a bush. The crowd comes from the mountainside with the gusli-players in front and with the shepherds blowing their horns and with the Tsar and his suite bringing up the rear. The people turn to the east as the sun streams forth and they sing ("Nous avons semé le millet", "We have sown the millet"). At the conclusion of the chorus the young men take their sweethearts and bow to the Tsar, who blesses their marriage. Mizguir then leads Sniegourochka before the ruler and the girl declares her love for the young man. As she does this, a dazzling ray of sunlight pierces the clouds and, falling on the girl, melts her body and soul and she falls to the ground. All are amazed at this catastrophe and Mizguir, realizing that Sniegourochka is lost to him forever, casts himself into the lake.

The Tsar explains that the daughter of Winter, the child of snow, had irritated the god Yarilo and had therefore been dedicated to Death. He calls upon Lel to give them the beginning of the hymn to the sun god Yarilo and that all

would join him in it. Upon the summit of the mountain the sun god appears in human aspect. As the scene closes the people are making preparations for a festal banquet.

"*Sniegourochka*", which is one of the most graceful and poetic of Rimsky-Korsakow's creations, is also a remarkable example of his understanding of and fondness for the national folk-legends. In addition to the employment of such legends in his "*Sniegourochka*", he employed at the same time a number of actual folksongs. The melody of the birds' dance, some of the material in the Carnival, the "Millet" chorus of the fourth act are examples of such use. It will be clear to all that "*Sniegourochka*" is an allegory—the Russian legend signifying the vanquishment of Winter by the radiant sun of Spring.

F. B.

### *Le Coq d'Or*

"The Golden Cockerel" was Rimsky-Korsakow's fifteenth and last opera. The work was begun in 1907, but owing to the fact that the thinly disguised satire upon monarchical institutions in the opera caused a ban to be placed upon it by the Censor, a production did not take place until after the composer's death. The first performance of "The Golden Cockerel" was given at Zimin's Theater, Moscow, October 7, 1909. In America it was given for the first time at the Metropolitan Opera House, March 6, 1918. On the latter occasion, however, the work was not presented in the form in which Rimsky-Korsakow had conceived it, but as an opera pantomime—the roles having been sung by the vocal artists and acted by mimes. This method of interpreting "The Golden Cockerel" had been employed in performances previously given in Paris and London and had drawn strong protests from Mme. Rimsky-Korsakow.

The following are the characters of "The Golden Cockerel":

<i>King Dodon</i> . . . . .	BASS
<i>Prince Guidon</i> . . . . .	TENOR
<i>Prince Afron</i> . . . . .	BARITONE
<i>Voevoda Polkan</i> . . . . .	BASS
<i>Amelfa</i> . . . . .	CONTRALTO
<i>The Astrologer</i> . . . . .	TENOR
<i>The Queen of Shemakhan</i> . . . . .	SOPRANO
<i>The Golden Cockerel</i> . . . . .	SOPRANO

The first act is preceded by a short prologue in which the Astrologer appears before the curtain with a key in his hand. He tells the audience that he is a magician, able to evoke the Shades and to put life into dead bodies. "Here" he says "will live again before you the droll masks of an ancient tale. To be sure it is only a fable, but the moral of it is commendable." He then disappears through a trap-door and the curtain rises upon a great hall in the palace of King Dodon, in which the royal council is sitting. The boyards, grave bearded men, are sitting in a semicircle with King Dodon in the middle. On either side of him are the King's two sons, Afron and Guidon. Among the boyards is the old and rude General Polkan.

King Dodon informs the assemblage that he wishes to rest from warlike deeds, but his yearning for repose is disturbed by enemies and these are invading him from the South, the East and from the sea, so that he is anxious and cannot sleep. He asks for counsel from his sons. Prince Guidon, who makes an absurd proposal, is angrily rebuffed by the old General Polkan. Prince Afron makes contemptuous reflections upon his brother and the two men draw their swords. The King orders them not to fight, and Prince Afron puts forward his ideas. He suggests that the army disband and one month before the enemy attacks, go forth to meet it and win a victory. Polkan, full of brutal common-sense, asks what will happen if the enemy omits to inform them a month before the attack is to begin. The King indignantly turns upon the General and the two Princes and the boyards attack him. Finally the King orders the noise and fighting to cease. He asks what is to be done. The dispute has waxed violent again when there appears the

Astrologer, carrying an astrolabe and a bag. Silence reigns as the old man approaches the King and bows low before him.

The Astrologer informs the King that, having heard that the monarch is losing sleep by reason of his anxieties, he has brought him a golden cockerel which, placed upon a spire, will give warning of unexpected danger by flapping its wings and crying "Cock-a-doodle-do". King Dodon is incredulous, but directs the Astrologer to take the bird out of the bag and give the Court a view of it. All crowd around the old man as he takes the cockerel out of its receptacle. The bird flaps its wings and cries "Reign and take your ease". Everyone is amazed and the King, filled with joy, directs that the cockerel be placed upon a spire. He asks the Astrologer what favor he can do him in return for this magnificent gift. The old man answers that only love is dear to him, and the King promises anything that he may ask at any time. The Astrologer bows humbly and goes out. Dodon then dismisses the boyards and the Princes with an authoritative gesture. As he is left alone, a door leading to the inner apartments opens and the Housekeeper Amelfa appears on the threshold.

Once again the cockerel is heard calling "Cock-a-doodle-do; reign and take your ease". Dodon rubs his hands delightedly and immediately determines to take his rest. "I should like" he says looking around rather hesitatingly "to take a nap in this corner and not go into my bedroom." The Housekeeper, desirous of anticipating Dodon's every wish, claps her hands and servants rush in with a bed and a tray filled with delicacies. She persuades the King to eat something before he falls asleep. Yawning, Dodon directs his parrot to be brought to him while he feasts. The screeching of the bird is interpreted by Amelfa in terms complimentary to the King, its final shriek being, she says, a recommendation to Dodon to sleep. The King lies down on his bed and, as the Housekeeper fans him to keep the flies away, falls into slumber. Soon she, too, falls asleep.

Suddenly the voice of the cockerel is heard crying: "Cock-

a-doodle-do; Beware!" There is great commotion. Trumpets are heard and people rush hither and thither in great agitation. General Polkan runs in calling to the King that a calamity is upon him. Dodon, not quite awake, asks if the palace is burning. Soon he realizes that there is danger and calls upon the generals to prepare for war. The two Princes and the boyards enter hurriedly and Dodon orders them to divide the army between them and go to battle. The Princes are loath to obey, but they depart with the boyards.

Again the voice of the cockerel is heard: "Cock-a-doodle-do; Reign, and take your ease." The King yawns and lies down again, the Housekeeper meanwhile attempting to divine for him the sweet dream from which he had been so rudely awakened. All fall asleep again. Dusk falls. Once more the cockerel lifts up its voice; "Cock-a-doodle-do; Beware!" Again there is great commotion, and people assemble, terrified, before the palace, not daring to wake up the King. Polkan once more rushes in and arouses Dodon, who is annoyed at being awakened but who determines to lead the army himself. He is invested by the servants with his rusty armor and is carried to his horse. The act ends with Dodon's departure for the field of battle.

The second act opens at night in a narrow gorge hemmed in by cliffs. Corpses of dead soldiers lie on rocks and two horses stand motionless beside the bodies of their masters. King Dodon's army approaches. As the monarch and his general, Polkan, draw near they stumble upon these two bodies—those of the two Princes, Guidon and Afron. Dodon throws himself upon his two sons in anguished sorrow, for he realizes that they have killed each other. Polkan endeavors to encourage the King to search for the enemy. As he does so, the dawn begins to break and the outlines of a tent of many colored patterns are disclosed. All are amazed and Polkan suggests that the enemy is at hand.

He directs the soldiers to follow him and tip-toes in the direction of the tent, the troops, however, holding back. A cannon is brought up and Polkan has given the order to fire when the flaps of the tent are pushed aside and a beauti-



ful woman, accompanied by four female slaves, emerges from it. Without appearing to notice King Dodon and his army, the woman, who is the Queen of Shemakhan, sings a hymn to the rising sun ("Salut a toi, soleil de flamme"). At the close of this she turns in the direction of Dodon and gazes at him for some time in silence. "How she sings!" says the King, poking his general with his elbow. He approaches the Queen and inquires her name.

The woman informs Dodon that she intends to conquer his city; the King, astonished, reminds her that to wage a war an army would seem to be a necessity. His lovely adversary assures him that beauty makes all bend low before her. She claps her hands and slaves come out of the tent with wine in silver pitchers. Queen Shemakhan offers a goblet to the King, who suspecting poison, suggests that she drink first. The woman smilingly assures the monarch that she has no designs upon his life. Dodon and Polkan, somewhat embarrassed, drink their wine. The General orders the soldiers to retire to a distance and he, the King and Queen Shemakhan are left alone. The woman languorously relates a dream of love, Polkan interjecting commonplace remarks, which put the Queen entirely out of patience. She and Dodon angrily bid him to get behind the tent.

The Queen then makes impulsive love to Dodon, who is somewhat confused at this unexpected outpouring of passion. Queen Shemakhan invites him to sing, and Dodon, vainly endeavoring to excuse himself, is eventually forced to do her bidding. The Queen begins to laugh. She then refers to the two Princes who, she says, vied with one another in loving her and who were prepared to journey with her to her home. King Dodon is moved to anger at this rivalry, but the Queen, unobservant of his indignation and forgetful of her surroundings, begins to reflect upon her native land. She becomes much agitated and rising, runs from place to place, Dodon pursuing her with consolation. He offers her his hand and throne and filled with happiness she takes Dodon by both hands and suggests that they dance together. The King again is much embarrassed; he has not

danced since childhood, but the Queen insists and Dodon capers in grotesque fashion. The Queen laughs consumedly and the King, his strength exhausted, falls down upon the carpet spread before the tent. Finally Dodon suggests a progress homeward and from the tent there emerges an endless file of slaves carrying the impedimenta of the Queen. The army begins to move and the King and Queen depart in a chariot.

Act III opens in the street of the capital before the royal palace where the Golden Cockerel perches upon a high spire above the entrance. The people in the street observe that the Cockerel is silent and that a heavy cloud is coming from the east. Amelfa, the royal housekeeper, appears and the crowd implores her to tell them if the army is safe, which she curtly refuses to do. The sound of trumpets is heard and Dodon and the Queen of Shemakhan make their appearance at the head of a fantastic procession. The people sing of their devotion to the King and while they are doing this the Astrologer appears. The Queen looks at him long and steadfastly. Dodon, delighted to see the man who had presented him with the Golden Cockerel, invites him to state what he would ask of him. The Astrologer has made his way to the royal couple without taking his eyes from the Queen. Reminding the King of his promise to grant him anything that he might desire, he demands the Queen of Shemakhan. Dodon is filled with rage and orders the guards to drag the Astrologer away. The latter resists and the King strikes the old man on the forehead with his scepter. The Astrologer falls dead—the sun disappears behind a cloud and a clap of thunder is heard. The Queen laughs to herself and Dodon remarks superstitiously that he hopes no ill luck threatens. He tries to kiss the queen but she pushes him away. As they ascend the stairway to the palace the Cockerel begins to fly and circles above their heads. “Cock-a-doodle-do! I shall peck the old man on the crown of his head,” it cries and it attacks Dodon, who falls dead. There is another clap of thunder and a moment of darkness. When it grows light again, neither the Queen nor the Cockerel are

to be seen. The people are filled with dismay at the passing of their monarch.

At the fall of the curtain the Astrologer makes his appearance in an epilogue, informing the audience that it need not be disturbed at the tragic conclusion. "Perhaps," says he "the Queen and I were the only living people in the tale—the remainder were only dreams and phantoms."

In its essence Rimsky-Korsakow's "Golden Cockerel" is a satire upon kingship, a circumstance which, having been brought to the attention of the Russian censor, resulted in a ban having been placed upon its production during the composer's lifetime. As a work of art, the opera, if not one of the most dramatic of the composer's efforts, is undoubtedly one of the most picturesque. Rimsky-Korsakow was always profoundly interested in the oriental aspects of music and in "Le Coq d'Or", as in earlier compositions, he made use of this orientalism with admirable effect—particularly in the scenes in which the Queen of Shemakhan appears. This may be perceived in the latter's "Hymn to the Sun" and the colorful oriental dance which follows it in the second act. Not least interesting in the qualities of the opera is the masterly fashion in which Rimsky-Korsakow reflects in his music the satire of the text.

F. B.

## ROSSINI (GIOACCHINI ANTONIO)

### *The Barber of Seville*

"**I**L Barbiere di Siviglia," opera bouffe in two acts, words by Sterbini, founded on Beaumarchais's comedy, was first produced at the Argentina Theatre, Rome, February 5, 1816, with the following cast:

<i>Rosina</i> . . . . .	Mme. GIORGI RIGHETTI.
<i>Berta</i> . . . . .	Mlle. ROSSI.
<i>Figaro</i> . . . . .	Sig. LUIGI ZAMBONI.
<i>Count Almaviva</i> . . . . .	Sig. GARCIA.
<i>Bartolo</i> . . . . .	Sig. BOTTICELLI.
<i>Basilio</i> . . . . .	Sig. VITTARELLI.

The story of the writing of "The Barber of Seville" is of more than ordinary interest. Rossini had engaged to write two operas for the Roman Carnival of 1816. The first was brought out December 26, 1815, and the same day he bound himself to furnish the second by January 20, 1816, with no knowledge of what the libretto would be. Sterbini furnished him with the story of the "Barber" by piecemeal, and as fast as the verses were given him he wrote the music. The whole work was finished in less than three weeks. Its original title was "Almaviva, ossia l'inutile precauzione," to distinguish it from Paisiello's "Barber of Seville." The original overture was lost in some manner, and that of "Aureliano" substituted. In the scene beneath Rosina's balcony, Garcia introduced a Spanish air of his own which failed, and before the second performance Rossini wrote the beautiful cavatina, "Ecco ridente il cielo" in its place, the melody borrowed from the opening chorus of his "Aureliano," and that in turn from his

"Ciro in Babilonia." The subject of the effective trio ("Zitti, zitti") was taken from Haydn's "Seasons," and the aria sung by the duenna Berta ("Il vecchietto cerca moglie"), from a Russian melody he had heard a lady sing in Rome and introduced for her sake. For the music-lesson scene Rossini wrote a trio which has been lost; and thus an opportunity has been given Rosinas to interpolate what they please.

The scene of the opera is laid at Seville, Spain. Count Almaviva has fallen in love with Rosina, the ward of Dr. Bartolo, with whom she resides, and who wishes to marry her himself. After serenading his mistress, who knows him only by the name of Count Lindoro, he prevails upon Figaro, the factotum of the place, to bring about an interview with her. In spite of her guardian's watchfulness, as well as that of Don Basilio, her music teacher, who is helping Bartolo in his schemes, she informs the Count by letter that she returns his passion. With Figaro's help he succeeds in gaining admission to the house disguised as a drunken dragoon, but this stratagem is foiled by the entrance of the guards, who arrest him. A second time he secures admission, disguised as a music teacher, and pretending that he has been sent by Don Basilio, who is ill, to take his place. To get into Bartolo's confidence he produces Rosina's letter to himself, and promises to persuade her that the letter has been given him by a mistress of the Count, and thus break off the connection between the two. By this means he secures the desired interview, and an elopement and private marriage are planned. In the midst of the arrangements, however, Don Basilio puts in an appearance, and the disconcerted lover makes good his escape. Meanwhile Bartolo, who has Rosina's letter, succeeds in arousing the jealousy of his ward with it, who thereupon discloses the proposed elopement and promises to marry her guardian. At the time set for the elopement the Count and Figaro appear. A reconciliation is easily effected, a notary is at hand, and they are married just as Bartolo makes his appearance with officers to arrest the Count. Mutual explanations occur, however, and all ends happily.

The first act opens after a short chorus, with the serenade

("Ecco ridente in Cielo"), the most beautiful song in the opera. It begins with a sweet and expressive largo and concludes with a florid allegro, and is followed by a chorus in which the serenaders are dismissed. In the second scene Figaro enters, and after some brief recitatives sings the celebrated buffo aria ("Largo al factotum"), in which he gives an account of his numerous avocations. The aria is full of life and gayety, and wonderfully adapted to the style of the mercurial Figaro. A light and lively duet between Figaro and the Count, closing with the sprightly melody, "Ah! che d'Amorè," leads up to the chamber aria of Rosina, so well known on the concert stage ("Una Voce poco fa"), which is not only very expressive and of great compass, but is remarkably rich in ornamentation. A short dialogue in recitative then occurs between Bartolo and Basilio, in which they plot to circumvent Rosina by calumny, which gives occasion for the Calumny aria, as it is generally known ("La Calunnia"), a very sonorous bass solo, sung by Basilio. Another dialogue follows between Figaro and Rosina, leading to the florid duet ("E il Maestro io faccio"). A third dialogue follows between Rosina and Bartolo, ending in a bass aria ("Non piu tacete"), very similar in its general style to the Calumny song, but usually omitted in performances. In the tenth scene the Count arrives disguised as the drunken soldier, and the finale begins. It is composed of three scenes very ingeniously arranged, and full of glittering dialogue and very melodious passages.

The second act opens with a soliloquy by Bartolo ("Ma vedi il mio Destino"), in which he gives vent to his suspicions. It is interrupted at last by a duet with the Count, in which the two characters are strikingly set off by the music. The music-lesson scene follows, in which the artist personating Rosina is given an opportunity for interpolation. In the next scene occurs a dialogue quintet, which is followed by a long aria ("Sempre gridi") by the duenna Berta, called by the Italians the "Aria di Sorbetto," because the people used to eat ices while it was sung, reminding one of the great aria from "Tancredi," "Di tanti palpiti," which they called the "aria dei rizzi," because Rossini composed it while cooking

his rice. In the eighth scene, after a long recitative, an instrumental prelude occurs, representing a stormy night, followed by a recitative in which the Count reveals himself, leading up to a florid trio, and this in turn to the elegant terzetto ("Zitti, zitti"). A bravura and finale of light and graceful melody close the opera.

### *Semiramide*

"*Semiramide*," lyric tragedy in two acts, words by Gaetano Rossi, the subject taken from Voltaire's "*Semiramis*," was first produced at the Fenice Theatre, Venice, February 3, 1823, with the following cast:

<i>Semiramide</i> . . . . .	Mme. ROSSINI-COLBRAN.
<i>Arsaces</i> . . . . .	Mme. MARIANI.
<i>Idreno</i> . . . . .	Mr. SINCLAIR.
<i>Assur</i> . . . . .	Sig. GALLI.
<i>Oroe</i> . . . . .	Sig. MARIANI.

On the 9th of July it was produced in French at the Académie, Paris, as "*Semiramis*," with Carlotta Marchisio as *Semiramide*, Barbara, her sister, as *Arsaces*, and M. Obin as *Assur*. At Rossini's request M. Carafa arranged the recitatives and wrote the ballet music. "*Semiramide*" was the last opera Rossini wrote for Italy; and so far did he depart from the conventional Italian style, that he was charged with imitating the German. It was probably for this reason that the opera when first performed did not meet with a kindly reception from the Venetians. Although he was occupied six months in negotiating for his stipulated price (one thousand dollars), he wrote the opera in three weeks. Of its first performance, a correspondent of the "*Harmonicon*" (a contemporary musical periodical), who was present, writes: "The first act, which lasted two hours and fifteen minutes, was received very coldly, with the exception of one passage in the overture, which overture, however, was unconscionably long. The second act, which lasted two hours and a half, began to please in an air of Mariani, but the applause was rather

directed to this favorite singer. After this a duet between her and Colbran, together with an air of Galli, and particularly a terzetto between him and the two ladies, were well received. Rossini was also called for at the end of the second act."

The scene of the opera is laid in Babylon, and the story briefly told is as follows: Ninus, the king of Babylon, has been murdered by his Queen, Semiramis, aided by Assur, a prince enamoured of her and aspiring to the throne. One of the Queen's warriors, Arsaces, supposed to be of Scythian origin, but in reality her own son, returns from a foreign expedition and is loaded with honors for the victory he has won. Semiramis, ignorant of his parentage, has a secret passion for him, he in the meantime being devoted to Azema, one of the Princesses royal. As all gather together in the temple to swear allegiance to the Queen, the gates of Ninus's tomb suddenly open, and his ghost appears and announces that Arsaces will be the successor to the Crown. At midnight Semiramis, Assur, and Arsaces meet at the tomb, and by mistake Assur stabs her instead of Arsaces, who in turn kills Assur, and, all obstacles being removed, is united to Azema and ascends the throne.

An introductory chorus of Babylonians and a terzetto by Idreno, Assur, and Oroë open the opera and lead up to the first appearance of Semiramis, which is followed by a very dramatic quartet ("Di tanti Regi"). In the fourth scene Arsaces has a brilliant aria ("O! come da quel di"), which also did service in one or two of Rossini's other operas, and is followed by an animated duet ("Bella Imago degli dei") between himself and Assur. The eighth scene is introduced by a graceful female chorus which leads to Semiramis's brilliant and well-known aria ("Bel raggio"). In the tenth scene occurs an elegant duet ("Serbami ognor si fido"), followed in the next scene by a stately priests' march and chorus ("Ergi omai la Fronte altera!"), set to ecclesiastical harmony and accompanied by full military band as well as orchestra, this being the first instance where a military band was used in Italian opera. It leads to the finale, where Semiramis on



her throne announces to her people her choice for their future king. The oath of allegiance follows in an impressive quartet with chorus ("Giuro al numi"), and a defiant aria by the Queen leads to the sudden appearance of the ghost of Ninus, accompanied by characteristic music repeated in quintet with chorus. As the ghost speaks, the statue scene in "Don Giovanni" is inevitably recalled, especially in some phrases which are literally copied.

The second act opens with a vindictively passionate duet ("Assur, i cenni miei") between Assur and Semiramis, closing with a fierce outburst of hatred ("La Forza primiera"). The scene is a very long and spirited one, and is followed by a second chorus of priests, leading to a great aria with chorus ("Ah! tu gelar mi fai") for Arsaces. In the fifth scene occurs a long duet between Arsaces and Semiramis, the second part of which ("Giorno d' Orrore") is the strongest number in the opera. Though intensely passionate in its tone, the music is smooth and flowing and very florid for both voices. The seventh scene is composed of a scena, aria, and chorus, followed by still another chorus in the mausoleum. Semiramis sings a prayer of great pathos and beauty ("Al mio pregar"). A terzetto ("L'usato ardir"), which like the mausoleum chorus is based upon an aria from Mozart's "Cosi fan tutti," closes the opera. "The Harmonicon," to which reference has already been made, in an analysis of the work, has the following apt criticism: "It has been said, and truly, that 'Semiramide' is composed in the German style, but it is the German style exaggerated. Rossini is become a convert to this school, and his conversion does his judgment credit, though like all proselytes he passes into extremes. Not satisfied with discarding the meagre accompaniments of the Italian composers, he even goes far beyond the tramontane masters in the multitude and use of instruments, and frequently smothers his concerted pieces and choruses by the overwhelming weight of his orchestra." But what would the "Harmonicon" have said, could it have had Wagner's or Richard Strauss's instrumentation before it?

*William Tell*

"William Tell," opera in three acts, words by Étienne Jouy and Hippolyte Bis, the subject taken from Schiller's drama of the same name, was first produced at the Académie, Paris, August 3, 1829, with the following cast:

<i>Mathilde</i> . . . . .	Mme. DAMOREAU-CINTI.
<i>Jemmy</i> . . . . .	Mme. DABODIE.
<i>Hedwig</i> . . . . .	Mlle. MORI.
<i>Arnold</i> . . . . .	M. NOURRIT.
<i>Walter</i> . . . . .	M. LEVASSEUR.
<i>Tell</i> . . . . .	M. DABODIE.
<i>Ruodi</i> . . . . .	M. DUPONT.
<i>Rodolphe</i> . . . . .	M. MASSOL.
<i>Gessler</i> . . . . .	M. PRÉVOST.
<i>Leutold</i> . . . . .	M. PRÉVOT.

Rossini wrote for Paris only two operas, "Le Comte Ory" and "William Tell," — the latter his masterpiece in the serious style. The libretto was first prepared by M. Jouy, but it was so bad that M. Bis was called in, and to him is due the whole of the second act. Even after the two authors had changed and revised it, Rossini had to alter it in many places. When it was first performed the weakness of the drama was at once recognized, though its music was warmly welcomed, especially by the critical. It was presented fifty-six times in its original form, and was then cut down to three acts, the original third act being omitted and the fourth and fifth condensed into one. For three years after this time the second act alone was performed in Paris; but when M. Duprez made his debut in the part of *Arnold*, a fresh enthusiasm was aroused, and there was a genuine Tell revival.

The scene of the opera is laid in Switzerland, period, the thirteenth century, and the action closely follows the historical narrative. The disaffection which has arisen among the Swiss, owing to the tyranny of Gessler, suddenly comes to a climax when one of Gessler's followers attempts an outrage upon the only daughter of the herdsman Leutold, and meets his death at the hands of the indignant father. Leutold seeks protec-

tion at the hands of Tell, who, in the face of the herdsman's pursuers, succeeds in placing him beyond the reach of danger, and this circumstance arouses the wrath of Gessler. Melchtal, the village patriarch, is accused by him of inciting the people to insubordination, and is put to death. Meanwhile Arnold, his son, is enamoured of Mathilde, Gessler's daughter, and hesitates between love and duty when he is called upon to avenge his father's death. At last duty prevails, and he joins his comrades when the men of the three cantons, who are loyal to Tell, meet and swear death to the tyrant. In the last act occurs the famous archery scene. To discover the leading offenders Gessler erects a pole in the square of Altorf, upon which he places his hat and commands the people to do homage to it. Tell refuses, and as a punishment is ordered to shoot an apple from his son's head. He successfully accomplishes the feat, but as he is about to retire Gessler observes a second arrow concealed in his garments, and inquires the reason for it, when Tell boldly replies it was intended for him in case the first had killed his son. Gessler throws him into prison, whereupon Mathilde abandons her father and determines to help in the rescue of Tell and his son. Her lover, Arnold, meanwhile, raises a band of brave followers and accomplishes the rescue himself. After slaying the tyrant and freeing his country Tell returns to his family, and Arnold and Mathilde are united.

The overture to "William Tell," with its Alpine repose, its great storm-picture, the stirring "Ranz des Vaches," and the trumpet-call to freedom, is one of the most perfect and beautiful ever written, and is so familiar that it does not need analysis. The first act opens with a delightfully fresh Alpine chorus ("E il Ciel sereno"), which is followed by a pastoral quartet between a fisherman, Tell, Hedwig, and Jemmy. Arnold enters, and a long duet, one of Rossini's finest inspirations, follows between Arnold and Tell. The duet is interrupted by the entrance of several of the peasants escorting two brides and bridegrooms, which is the signal for a most graceful chorus and dance ("Cinto il crine"). Leutold then appears, seeking Tell's protection, and a dramatic finale begins,

closing with the arrest of Melchtal, which leads to an ensemble of great power.

The second act opens with a double chorus of huntsmen and shepherds ("Qual Silvestre metro intorne"), which is followed by a scena preluding a charming romanza ("Selva opaco") sung by Mathilde. Its mild, quiet beauty is in strange contrast with the remainder of this great act. It is followed by a passionate duet with Arnold, a second and still more passionate duet between Tell and Walter, which leads to the magnificent trio of the oath ("La Gloria infiammi"), and this in turn is followed by the splendid scene of the gathering of the cantons. For melodic and harmonic beauty combined, the spirited treatment of masses, and charm and variety of color, this great scene stands almost alone.

The last act opens with a duet between Mathilde and Arnold, which is followed in the next scene by a march and chorus as the multitude gathers in the square of Altorf, closing with a lovely Tyrolean chorus sung by the sopranos and accompanied with the dance. The dramatic scene of the archery follows, and then Arnold has a very passionate aria ("O muto Asil"). Some vivid storm-music, preluding the last scene, and the final hymn of freedom ("I Boschi, i Monti") close an opera which is unquestionably Rossini's masterpiece, and in which his musical ability reached its highest expression. "Manly, earnest, and mighty," Hanslick calls it; and the same authority claims that the first and second acts belong to the most beautiful achievements of the modern opera.

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## SAINT-SAENS (CAMILLE)

### *Samson and Delilah*

“SAMSON et Dalila,” opera biblique, in three acts, text by Ferdinand Lemaire, was first produced in its entirety at Weimar, December 2, 1877, with Ferenczy as Samson, Mlle. Von Müller as Delilah, and Mitle as the High Priest. The score of this opera was composed from 1866 until 1877. Two years later, Mme. Viardot-Garcia gave a private performance of the second act, and the first act was given at one of the Colonne concerts in Paris in 1875. It was not until 1877 that the whole opera was performed, under the direction of Edouard Lassen, at Weimar. It was done at Brussels, April 6, 1878, under the direction of the composer, and in Hamburg in 1883 with Frau Sucher as Delilah. It was not given entire in France until 1890, when it was heard at Rouen and again in the same year at Paris, with Mme. Bloch and M. Talazac in the principal roles. It was next heard in various French cities during 1892 and at last, after twenty years, was produced upon a grand scale at the Paris Opera House. It was first performed in this country as an oratorio at New York, March 25, 1892, under the direction of Mr. Walter Damrosch.

The first act opens in the public square of the city of Gaza, and the curtain rises upon a crowd of Hebrews, Samson among them, who give expression to their dejection in choruses constructed after the conventional oratorio methods. Samson comforts them, however, assures them of help, and urges them to pray for deliverance. In the second scene Abimelech, satrap of Gaza, enters and mocks at their prayers. Samson denounces him as a blasphemer, and calls upon his people to take up arms and free themselves. Abimelech at-

tacks him but Samson wrests his sword from him and slays him as he is calling for help. The Philistines make an attack but Samson worsts them. The third scene is at the gates of the temple of Dagon. The High Priest ascends to the temple, and, pausing by Abimelech's body, urges the Philistines to avenge his death. While they are hesitating a messenger arrives with the tidings that the Israelites are on the march with Samson at their head, whereupon the High Priest curses both them and their leader. As Abimelech's body is carried away, the old Hebrew men and women enter, followed by Samson and his victorious band, singing choruses of rejoicing. In the next scene Delilah enters, followed by Philistine women wearing garlands of flowers. At this point the temptation begins with fascinating dances by the priestesses of Dagon in which Delilah takes part, the act closing with a beautiful aria (*"Printemps qui commence"*), in which she seeks to cast her spells over Samson.

The second act discloses Delila richly clad, in front of his dwelling. She sings a passionate invocation to Love to aid her in her spells, and in the next scene occurs a vigorous dramatic duet in which the High Priest tells her of the disaster to the Philistines and strengthens her in her purpose. In the next scene Samson enters, disturbed and troubled. An exceedingly passionate duet follows with a peculiarly beautiful motive for Delila, which is several times repeated in the progress of the work. In the midst of an approaching storm Samson declares his love, and, as it breaks in all its fury, he follows her into her dwelling, which, at the same time, is stealthily approached by Philistine soldiers.

The third act reveals Samson blinded, in chains, and with shorn locks, grinding at a mill as a captive, as the Hebrews sing their mournful plaints behind the scenes. Then follows a pathetic prayer in which Samson bewails his loss of sight. The Philistines enter and remove Samson and the scene changes to the interior of Dagon's temple, where the High Priest is seen surrounded by the Philistine leaders. Escorted by young Philistine women with wine cups in their hands, Delila enters, and a fascinating ballet, full of rich Oriental

color, occupies the stage. Samson is led in and is taunted by the High Priest, who tells him that if Jehovah will restore his sight they will all adore His name. In the finale Samson is ordered to offer oblation to Dagon. A lad leads him to a position between two pillars. With an invocation to the Lord he exerts all his strength and the temple falls amid the shrieks of the Philistines.

It will be observed from this sketch that the opera story differs from the biblical narrative and that it has more of the love motive in it. It thus gives larger opportunity for dramatic music and the opportunities have been enlarged by the use of motives in the Wagner manner. This makes it all the more difficult to select individual numbers for description. The instrumentation is highly colored and very descriptive. Hervey, in his biographical sketch of Saint-Saëns, notes the following composition of the orchestra for this opera: "In addition to the strings and usual woodwinds he employs a third flute, a cor anglais, a bass clarinet, a double bassoon, four horns, two trumpets, two cornets, three trombones, a bass tuba, two ophicleides, two harps, three kettledrums, a grosse-caisse, cymbals, a triangle, a glockenspiel, crotales, castagnettes made of wood and iron, a tambour de basque, and a tamtam." With such an orchestral force in the hands of a master, all things are possible.

### *Henry VIII*

"*Henry VIII*," opera in four acts, text by Détrouyat and Silvestre, was first produced in Paris, March 5, 1883, with Lasalle as the King, Dereim as Don Gomez, Mlle. Krauss as Catherine, and Mlle. Richard as Anne. The first act opens in a hall of the palace. The Duke of Norfolk is in conversation with Don Gomez, the Spanish ambassador, who is explaining to the Duke that his presence there is due to Queen Catherine, and his object is to be near to Anne Boleyn, with whom he is in love. It develops also that Catherine is aware of this attachment and holds a letter from Anne Boleyn to

him containing assurances of love. The Duke, however, warns him to be on his guard against the King, who is suspected of desiring Anne Boleyn for himself. At the close of the somewhat long dialogue-duet, which is very skilfully constructed, several persons enter bringing the news that Buckingham has been condemned to death, which leads to an effective quartet and ensemble. As the King enters all withdraw except Surrey, Norfolk, and Don Gomez. The King greets the latter and engages to advance his suit, informing him at the same time that he is about to give Catherine a new maid of honor. The announcement disturbs Don Gomez, as he surmises Anne Boleyn may be the maid. In the next scene the King discusses with Surrey the hostility of the Pope to his divorce from Catherine and sings a most graceful romanza ("Qui donc commande"), in which he boasts his slavery to love. The Queen enters and in a light, simple melody asks the King why she is summoned. He replies that he is about to present her with a new maid of honor. She accepts the gift and then pleads for the life of Buckingham, which the King refuses. A very dramatic duet follows, the Queen charging him with the loss of his love for her, the King replying that their marriage is in violation of the divine law. At the close of the duet they watch the entrance of the courtiers, among them Anne Boleyn, accompanied by graceful procession music. With an expression of surprise that she and Don Gomez are acquainted, the King presents her to the Queen, at the same time creating her Marchioness of Pembroke. The funeral march of Buckingham is heard outside, during which the King presses his suit upon Anne Boleyn and the Queen mourns the tragedy. As the former hears the march she is greatly alarmed, and in the final ensemble—a seven-part chorus with quintet—the themes of the march are repeated with a gloomy motif, significant of the approaching fate of the new favorite.

The second act opens in Richmond Park, with a graceful chorus of pages disporting themselves. Don Gomez enters and sings a very dramatic aria, ending in a climax of great power. Anne appears with court ladies to the accom-



paniment of a graceful chorus. A duet between Don Gomez and Anne follows, in which she answers his reproaches with assertions of love. The King enters and Don Gomez retires and another duet follows, at the close of which Anne consents to become his wife upon condition of being made Queen. A joyous duet ensues, but before it closes the sombre motif of her tragic fate is heard again. A dramatic trio follows as the Queen appears and reproaches Anne, who appeals to the King. In the midst of the scene, the papal legate enters with unfavorable news from Rome, but the King will not hear it until the morrow. A fete begins, accompanied by most elaborate and graceful Scotch and English dance music, thus designated: 1. Introduction et Entrée des Clans; 2. Idylle Ecossaise; 3. La Fête des Houblon; 4. Danse de la Gipsy; 5. Pas des Highlander; 6. Scherzetto; 7. Sarabande, Gigue and Finale.

The third act opens with the interview between the legate and the King, during which the latter defies the wrath of Rome in a long and passionate scene. Then follows an interview between the King and Anne Boleyn, in which his jealousy is revealed. After another interview with the legate, which closes with the King's announcement that he will appeal from Rome to his people, the scene changes to the Hall of Judgment, the musical setting of which is very stately. The act closes with an imposing ensemble, in which the people support the King, and the King proclaims himself head of the English Church, and Anne Boleyn, Queen.

The fourth act discloses Queen Anne in her apartments watching a charming minuet dance in the gardens. Surrey and Norfolk are conversing aside about the King and his doubts of the Queen. Don Gomez enters upon a special errand from Catherine to the King, and asks to be left alone with the Queen. In the dialogue which follows, he informs her that Catherine still has that compromising letter in her possession. The King enters in a furious mood, dismisses Anne and orders Don Gomez to leave the country. The latter gives the King Catherine's dying words of affection, and they go to the castle where she lies. In a long soliloquy

Catherine reveals her longing for Spain, then distributes keepsakes, among them her Book of Hours, in which she places Anne's fatal letter from Don Gomez. At this point Anne enters with the intention of securing the letter. She begs for it, but Catherine refuses. An intensely dramatic scene follows. The King enters and makes every effort to incite Catherine's anger against Anne but fails. With a last supreme effort she throws the letter into the fire and dies, as the measures of the Death March are heard, and among them the decapitation motif, significant of Anne Boleyn's fate.

In "Henry VIII," even more frequently than in "Samson and Delilah," Saint-Saëns has used the Wagner device of the leit-motif, and built up his work upon the basis of continuous melody, as best adapted for dramatic effect. This effect is particularly apparent in the many duets as well as in the ensembles of the work. It is intensely dramatic throughout, and is in nearly every respect the composer's operatic masterpiece.

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## SMETANA (FRIEDRICH)

### *The Bartered Bride*

“**P**RODANA Nevesla ” (“ The Bartered Bride ”) was first produced at Prague, May 30, 1866; at the Vienna exposition in 1892; in London in 1895; and in this country in 1908, though the overture had been frequently played in American concert-rooms before that time. The libretto was written by Sabina and the opera is arranged in three acts. In its original form the work was in two acts with spoken dialogue, Smetana replaced the latter with recitatives for a production at St. Petersburg (Leningrad) in 1871.

The first act opens in a Bohemian village where the Kir-mess festival is in progress. Mary, daughter of a rich peasant, is there but takes no part in it. Her parents have arranged her marriage to Wenzel, son of Micha, another rich peasant, whom she has never seen, and while she is in love with Hans, a servant of her father's. Following the Bohemian practice, Wenzel has not proposed to Mary but left the business to Kezul, a professional marriage broker, who has carried on the negotiations. When the broker approaches Mary, however, and acquaints her with Wenzel's proposal she rejects it and declares her love for Hans.

In the second act Wenzel makes a personal offer. Mary not only rejects him but upbraids him for offering to marry a girl whom he does not love and at last makes him promise to abandon the idea of marriage with her. Kezul in the meantime has offered Hans money if he will give Mary up. When he learns that his rival is Micha's son he agrees to sign a contract providing that none other than Micha's son shall marry Mary. Kezul agrees and pays Hans his price and the latter publicly renounces all claim upon her.

The third act opens with a tight rope performance and dance. Wenzel falls in love with Esmeralda, a Spanish dancer, and to be near her accepts an offer of the manager to take the part of a dancing bear. As he is assuming his costume his parents appear and demand that he shall sign the marriage contract with Mary which he refuses to do. Mary in the meantime is overcome with sorrow, for Kezul has shown her Hans' deed of renunciation. She still refuses to marry any one else although Wenzel, tired of the dancing bear business, has renewed his advances. Hans now appears and she upbraids him for his faithlessness, but he summons the villagers and tells them it is his wish she shall marry Micha's son. Mary is now in despair and declares she will marry Wenzel as her parents and Hans desire. Hans then steps before Micha who recognizes him as his son by a former marriage. Disgusted at the prospect of a step-mother, Hans had left home and gone into service with Mary's father. He claims Mary upon the ground that under his contract with Kezul she belongs to him. They are married and live happily ever after. Wenzel returns to his antics as a show bear and is killed in one of them.

"The Bartered Bride" is one of the most delightful of comic operas. It abounds in Bohemian folk-songs and is replete with melodies. It is lively and vivacious throughout and notwithstanding its strong local color, has been enjoyed wherever it has been performed, especially in Germany. With regard to Smetana's earlier operas the critics had claimed that he could write only Czech music. It is said that he wrote "The Bartered Bride" to disprove this accusation. He certainly succeeded for its most enthusiastic successes were achieved in Vienna and Berlin.

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## STRAUSS (JOHANN)

### *The Bat (Die Fledermaus)*

**T**HE BAT," opera comique in three acts, text by Haffner and Genée, was first produced in Vienna in July, 1874. It is founded upon Meilhac and Halévy's "Le Revillon." The scene opens with Adele, maid of the Baroness Rosalind, seeking permission to visit her sister Ida, a ballet-dancer, who is to be at a masked ball given by Prince Orlofsky, a Russian millionaire. She receives permission, and after she is gone, Dr. Falke, a notary, who has arranged the ball, calls at the house of the Baron Eisenstein, and induces him to go to it before going to jail, to which he has been sentenced for contempt of court. The purpose of the doctor is to seek revenge for his shabby treatment by the Baron sometime before at a masquerade which they had attended,—Eisenstein dressed as a butterfly, and Falke as a bat. The doctor then notifies the Baroness that her husband will be at the ball. She thereupon decides that she will also be present. An amusing scene occurs when the Baron seeks to pass himself off as a French marquis, and pays his devotions to the ladies, but is quite astonished to find his wife there, flirting with an old lover. There are further complications caused by Falke, who manages to have Alfred, the singing-master, in the Baroness' apartments when the sheriff comes to arrest the Baron, and arrests Alfred, supposing him to be Eisenstein. In the last act, however, all the complications are disentangled, and everything ends happily.

It would be impossible to name the conspicuous numbers in this animated and sprightly work without making a catalogue of them all. The opera is a grand potpourri of waltz

and polka motifs and fresh, bright melodies. The composer does not linger long with the dialogue, but goes from one waltz melody to another in a most bewildering manner, interspersing them with romanzas, drinking-songs, czardas, an almost endless variety of dance rhythms and choruses of a brilliant sort. It is a charming mixture of Viennese gayety and French drollery, and, like all his operettas, is the very essence of the dance.

*The Queen's Lace Handkerchief*

"The Queen's Lace Handkerchief," opera comique, in three acts, text by Genée and Bohrmann-Riegen, was first produced in Vienna, October 2, 1880. The romance of its story has helped to make this opera one of the most popular of Strauss's works. The action begins at a time when Portugal is ruled by a ministry whose premier is in league with Philip II of Spain, and who, to keep possession of power, has fomented trouble between the young Queen and King, and encouraged the latter in all kinds of dissipations. At this time Cervantes, the poet, who has been banished from Spain, is a captain in the Royal Guards, and in love with Irene, a lady-in-waiting. These two are good friends of both the King and Queen, and are eager to depose the ministry. Cervantes is reader to the Queen, and the latter, having a sentimental attachment for him, writes upon her handkerchief ("A queen doth love thee, yet art thou no king"), and placing it in a volume of "Don Quixote," hands it to him. The book is seized, and as "Don Quixote" is Minister of War and "Sancho Panza" Minister of Instruction, Cervantes is arrested for libel and treason. Irene and the King, however, save him by proving him insane, and the King and Queen ascend the throne. In desperation the Premier hands the King the handkerchief with the inscription on it, which leads to the rearrest of Cervantes and the banishment of the Queen to a convent. Cervantes escapes, however, and joins some brigands. They capture the Queen on her way to the convent, and in the disguise of the host and waiting-maid of an inn, they serve the King, who hap-

pens there on a hunting trip. Everything is satisfactorily accounted for, and the inscription on the handkerchief is explained as a message which the Queen sent to the King by Cervantes.

The music is light and brilliant. Much of it is in the waltz tempo, and the choral work is a strong feature. Its best numbers are the Queen's humorous romanza ("It was a wondrous fair and starry Night"); another humorous number, the King's truffle song "Such Dish by Man not oft is seen"; the epicurean duet for the King and Premier, ("These Oysters"); Cervantes' recitative ("Once sat a Youth"), in the finale of the first act; a dainty little romanza for Cervantes ("Where the wild Rose sweetly doth blow"); the trio and chorus ("Great Professors, learned Doctors"); the fine duet for the King and Cervantes ("Brighter Glance on him shall repose"); Sancho's vivacious couplet ("In the Night his Zither holding"); the Queen's showy song ("Seventeen Years had just passed o'er me"); and the two closing choruses ("Now the King all hail") in march time, and the bull-fight, which is full of dash and spirit.

### *The Gypsy Baron*

"The Gypsy Baron," opera comique in three acts, text by Schnitzer, and based upon a romance of the same name by M. Jokai, was first produced October 24, 1885, in Vienna. The story is a simple one. The so-called "Gypsy Baron," Sandov Barinkay, who left his home when a lad, returns to find it desolate and in possession of gypsies. His nearest neighbor is Zsupan, with whose daughter Arsena he falls in love. She orders him never to call upon her again as a suitor until he can come as a baron. Barinkay goes off in a rage to the gypsies, who adopt him and make him their Waywolde, or gypsy baron. Forgetful or unmindful of Arsena, he falls in love with Saffi, a gypsy girl, and marries her. In the second act he finds a hidden treasure, but is arrested for keeping it a secret. He manages to escape by turning over his treasure to the government and joining the Austrian army with his

whole band. In the last act he returns with the victorious troops to Vienna, is made a real baron for his bravery, and Saffi turns out to be the daughter of a real pasha.

The opera abounds in brilliant melodies, dance rhythms, and gypsy music. The most conspicuous numbers in the first act are the entrance couplets ("Als flotter Geist"), closing in waltz time, the melodrama and ensemble ("So tauschte mich die Ahnung nicht"), the ensemble ("Dem Freier naht die Braut"), and Saffi's delightful gypsy song ("So elend und so treu"); in the second act, the terzetto for Saffi, Czipsa, and Barinkay ("Mein Aug bewacht") and "Ein Greis ist mir in Traum erschienen"), the duet for Saffi and Barinkay ("Wer uns getraut"), the Werberlied with chorus ("Her die Hand"), and the finale ("Nach Wien"); and in the third act, the chorus ("Freut euch"), the couplets for Arsena, Mirabella, and Carnero ("Hat es gar nicht gut"), the march couplet and chorus ("Von der Tajos Strand"), the brilliant military march ("Huora der Schlacht gemacht"), and the finale ("Heirathen Vivat"). "The Gypsy Baron" is one of the few light operas in which the interest steadily progresses and reaches its brilliant climax in the last act.

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## STRAUSS (RICHARD)

### *Feuersnot*

“**F**EUERSNOT,” song-poem in one act, text by Ernest von Wolzogen, and dramatized from an episode in an old Dutch saga, was first produced at Weimar, October 28, 1902. Both story and music are illustrative of German burgher life in mediæval times. The plot is connected with the celebration of the “Sonnenwende” (the turning of the sun) on the longest night of the year and the lighting of the Johannis fire, emblematical of the glorification of the senses. The scene is laid in Munich in the fabled “Notime” or “Bad Time.” As the curtain rises Kunrad der Ebner is roused from his meditations by the children of the city who are marching through the streets gathering sticks for their fires from the people. Kunrad is occupying a dismal house whose former occupant was driven away for alleged witchcraft. He realizes how foolish he has been to devote himself to books and to neglect the practical things of life, and bids the children take his books and put them in their fire. Meanwhile, the burgo-master’s daughter Diemut, as well as others, manifest more than ordinary interest, which so emboldens him that he kisses her. In revenge she pretends to be in love with him, and plans a meeting at midnight if he will ascend to her in a basket which she will hang out and draw up to her room. Kunrad consents, and comes at night and gets into the basket. Diemut, however, only draws him part way up and leaves him hanging there, whereupon she summons the neighbors to jeer at him. Kunrad now revenges himself in turn by magically extinguishing all the fires in town and announcing that they cannot be lit again until Diemut has consented to be his. He then manages to climb to the balcony above him and there

awaits events. Diemut appears at her window, and, moved by the piteous appeals of the burghers, relents and admits him to her chamber. As she at last consents to be his, light gradually appears in her room and suddenly they break out all over the city and the "song poem" closes with a grand pæan of love.

The opening number is a children's chorus ("Gebts uns a Holz zum Subendfeuer"), which is charmingly bright, graceful, and even catchy, especially in the theme of the accompaniment which follows the children whenever they appear. It is the lightest theme in the score, and the prattle of the youngsters ("Memma's verbrenna hamma nix Majà, Majà, unà mö, lober, lober lujà") is charmingly illustrated. Diemut's opening song, as she appears among the children ("Süsse Amarellen"), is very melodious, and is followed by another of their choruses ("Zu Minka, steht a neu' baut's Haus"). After the choruses follow characteristic bits for Jörg Pöschel, Kunz Gilgenstock, and Hamerlein full of humor and spirit, and these minor characters are admirably pictured in the instrumentation. Tulbeck's legend of Duke Heinrich and the Lion ("Als Herzog Heinrich mit dem Löwen kam") is sufficiently described by its designation in the score, "to be delivered with disagreeable and excessive monotony." The next conspicuous number is Kunrad's declamation ("Sonnenwend! Sonnenwend! Klingst mir in Ohr") which is rather declamation, as already designated, than melody, and set to a very complicated and descriptive accompaniment. The boys' and girls' choruses ("Heissa! hellerlichten," and "Majà, majà, mia mö"), which follow it, are enormously difficult, especially as they are sung against dramatic and descriptive accompaniments, and the harmonies and intervals are unusual. The next long scene for Kunrad ("Dass ich den Zauber lerne") is a relief by reason of its melodious and romantic character. A little later on there is further relief as the choruses are graceful and set to lively waltz tempo, though they are too complicated and difficult to be easily caught. The burgomaster's solo which follows ("Miau, miau! Oh Jèh!—Was formmts?") is also full of humor and spirit, and would

be quite comprehensible even without words. Kunrad's next aria ("Feuersnot! Minnegebot") is impressive and beautiful, and is set to a very dramatic and involved accompaniment. The aria is Wagnerian in style throughout. It is immediately followed by Diemut's great song ("Mitsommernacht Wehvolle Wacht"), which is not only romantic and delightfully melodious but beautiful in harmonic effect. The duet for Diemut and Kunrad which follows ("Mitsommernacht! Wonnige Wacht") is up to the same standard, and though full of complications and difficulties, is tender, melodious, and spirited by turns and fairly dazzling in its effect. Kunrad's magical appeal ("Hilf mir, Meister!") is strong and distinctly ghostly in effect. His next number ("Im Hause, das ich heut zerbann"), mostly in waltz tempo, is not only remarkable as a spirited and attractive declamation with an accompaniment full of color, but it has an added interest as a bit of satire upon the people of Munich. It is Kunrad's address from the balcony to the crowd. Kunrad, who is typical of the new spirit, says that the house in which he lives was once that of Master Reichardt, the ruler of spirits (Wagner), and that although he did much for them they cast out "the bold man" (der Wagner). But, he adds, they could not drive out the new spirit (Strauss). As he designates Wagner "the ruler of spirits," the Walhalla motif is heard and the words describing his banishment are sung by Kunrad to "The Flying Dutchman's" motif, while the allusion to "the new spirit" is accompanied by a motif from Strauss's own opera, "Guntram." From this point to the close of the opera the music is marked by great dignity and impressiveness of declamation, and closes with a symphonic movement of remarkable beauty and power which has already found its way to the concert-stage and become a favorite.

### *Salome*

The score of "Salome" was finished by Strauss in June, 1905, and was first produced in the same year (December 9) in Dresden. It was first heard in this country in New York

in 1907. The text is a translation of Oscar Wilde's play of the same name, made by Hedwig Lachmann. It is arranged in one act and the leading characters are Herod, tetrarch of Judaea; Jokanaan, the Prophet; Narraboth, captain of the guard; Naaman, executioner; Herodias, wife of Herod; and Salome, daughter of Herodias; these are set against a background of slaves, soldiers, Jews, and Nazarenes.

The story is repulsive, unclean, and sensual. There is but one scene, a terrace above the banquet hall of Herod. Narraboth, the captain of the guard, looking down into the hall discourses to his companions upon the beauty of Salome, who is sitting at the feast with Herod and his courtiers. A page of Herodias warns him against her and as he utters his warning Salome appears in the doorway. As she stands looking out upon the night, Narraboth is spellbound. His reverie is broken in upon by the voice of an invisible man. In answer to Salome's inquiry she is informed that it is the voice of a man imprisoned in a cistern, — Jokanaan's (John the Baptist's) dungeon, — who is known as "The Baptist" and by some is regarded as a Prophet. She remembers it was this man who denounced her mother and she has a wild desire to see him. Narraboth thereupon orders him brought out. Salome no sooner beholds him than she falls violently in love with him but he indignantly repels her sensual advances. Narraboth in a fit of jealousy kills himself, after Jokanaan has been returned to the cistern. At this juncture Herod, Herodias, and the courtiers appear upon the terrace to see why she has not obeyed his order to return to the banquet. He displays passion for his step-daughter, but Salome, longing for Jokanaan, pays no heed to him. The Prophet's denunciation is heard again and Herodias demands that Herod shall silence him but he is afraid to do so. He even refuses to surrender him to the Jews and another denunciation is heard. Herod refuses again to order his execution but instead bids Salome dance for him, offering her anything she may ask if she will do so. She consents at last and when the dance is concluded, demands the head of Jokanaan upon a charger. He demurs at first but she insists and at last he

gives the order. The executioner descends into the cistern and in a moment his arm is thrust out and the ghastly head of the Prophet is before her upon a silver salver. As she seizes it and lavishes kisses and caresses upon it Herod orders his soldiers to kill her. They close about her and crush her under their shields, her last words being: "Ah, I have kissed thy mouth, Jokanaan. There was a bitter taste on thy lips. Was it the taste of blood? But perchance it is the taste of love. They say that love hath a bitter taste. But what of that? What of that? I have kissed thy mouth Jokanaan, I have kissed thy mouth." And thus the ghastly, sensual story ends.

"Salome" is neither opera, music drama, nor symphonic poem, according to Strauss. He simply calls it "drama." It begins abruptly without overture, or even prelude, by the announcement of one of Salome's motives. Motives, forty or more, are closely interwoven with the movement of the drama. If we may except the "Dance of the Seven Veils" which is very effective as a concert number, there are no melodious numbers to be indicated. Dissonance is conspicuous throughout. New and unexpected tone effects abound. The voices have no opportunities. The people on the stage are only necessary for the physical action. The *dramatis personæ* declaim and sometimes so unmusically that it is mere talk. Strauss himself at a rehearsal remarked that no consideration had been paid to the singers. The immense orchestra of one hundred and twelve pieces, often most minutely subdivided, bears the heat and burden of this orgy of strange technic and complex cacophony. At another rehearsal Strauss admonished the orchestra: "You play too gently. This music is not civilized, it must crash." The orchestra is subsidized for all manner of strange work and sometimes ludicrous description of the action, the words, looks, and even gestures of those on the stage. The outcome of it all is a riotous squandering of extraordinary genius in orchestration and constructive musicianship, upon dramatic rottenness. For rottenness it is, notwithstanding the composer's weak averment: "In art there is never the moral or the immoral; such con-

ceptions are incompatible with the conception of art. The artist refuses to answer the question, 'Is your art moral?' " Even the artist cannot touch pitch and remain undefiled.

### *Elektra*

"Elektra" was first produced at Dresden, January 29, 1909, and in this country in 1910. The story is based upon Von Hofmannstahl's drama, "Elektra." The characters are the same but the action diverges radically from that of the old Greek drama. The first production in this country was in French from a version by Henry Gauthier-Villars.

The German drama is not merely a tragedy but a tragedy of insanity and horror. If "Salome" is an orgy of sensuality, "Elektra" is an orgy of bloodthirstiness and insane fury, in which Elektra is the central figure. When Agamemnon, Elektra's father, went to the Trojan War, he confided his wife, Clytemnestra, and his home to Ægisthus, the murderer of Agamemnon's father. His confidence is abused and when he returns he is slain in his bath by Ægisthus and Clytemnestra. The opening of the drama reveals Elektra crazed with grief and rage over her father's murder and the banishment of her brother, Orestes, whom she believes to be dead. She rushes about the palace shrieking vengeance. She meets her mother and denounces her. She also denounces her sister, Crysothemis, whom she believes to have been concerned in the murder. Orestes suddenly appears and when he learns what has occurred he determines to execute speedy vengeance in which he is aided by his sister. She scratches up the earth in which the murderer's hatchet is buried. Orestes rushes into the palace and Clytemnestra's screams announce her fate. Ægisthus, returning from the hunt, has forebodings of his own fate and is soon uselessly shrieking for help. These two out of the way and her vengeance complete, Elektra executes a diabolical, frenzied dance, until at last she swoons, and loses her reason. Then all is quiet in this mad house.

A general analysis of the music of "Elektra" would follow

closely on the lines of that of "Salome." The same lack of consideration for the voices obtains. Motives are just as abundant and as complicated in their interweaving. There is if possible less of melody. A simple chord serves as prelude. There is even more vociferation and shriek. The orchestra is just as colossal.

*Der Rosenkavalier*

"Der Rosenkavalier ("Cavalier of the Rose"), Richard Strauss' fifth opera, in three acts, text by Von Hoffmannsthal, was first performed in Dresden, January 26, 1911, the cast including Fraulein Siems as Princess von Werdenberg, wife of the Field Marshal; Fraulein von der Osten, Cavalier of the Rose; Minnie Nast, Sophie; Herr Perron, Baron Ochs von Lerchenau; and Herr Scheidemantel as von Faninal. The opera is designated by the composer as "comedy for music."

The story of the opera is laid in Vienna in the time of Maria Theresa. Ochs von Lerchenau, an impoverished nobleman, has selected Sophie, daughter of the wealthy Faninal, as his spouse. After the manner of those days, he must send her a silver rose by a special cavalier. He calls upon his cousin, Princess Werdenberg, wife of the Field Marshal, for that purpose and finds her in company with Octavian, her young lover, who has managed to assume female attire, before he enters, and passes himself off as the Princess' waiting-maid. Lerchenau begins making love to Octavian while stating his mission to the Princess, who recommends Octavian as the cavalier and shows him his picture. He is struck by the resemblance between Octavian and the supposed chambermaid, whom the Princess passes off as Mariandl, an illegitimate sister of Octavian. Thereupon, thinking her of noble birth, he renews his suit and asks her for a meeting. In the meantime a motley crowd enters the apartment, and as they are pressing their claims for favors,

the Princess has her hair dressed and Lerchenau selects Octavian as the cavalier.

In the second act Octavian calls upon Sophie and presents the rose, and is shortly followed by Lerchenau and his retinue, who come to sign the marriage contract. Sophie, however, takes a dislike to him, and not only declines to give her consent, but falls in love with Octavian. Lerchenau thereupon attempts to take her by force, whereupon Octavian comes to her rescue and wounds Lerchenau in the arm. An uproar ensues, and Sophie's father appears and orders Octavian out of the house.

The third act is devoted to Octavian's plans for exposing Lerchenau as a libertine. Disguised as the chambermaid, he arranges a meeting in an inn. At every attempt of his to make love a head suddenly appears, and at last he becomes frightened and calls the police. The commissary enters and demands that Lerchenau explain why he is compromising a young girl. Lerchenau insists that she is his bride Sophie. In the meantime Sophie and her father are sent for and when they arrive the game is up. Faninal forbids Lerchenau his house and the Field Marshal's wife brings about the union of Sophie and Octavian.

In "*Der Rosenkavalier*," although Strauss freely uses "*Leitmotiven*," as in his earlier operas, yet he has made a wide departure, in that the music is more lyrical, ensembles are introduced, and the waltz rhythm is apparent in all three acts—very much resembling, indeed, the waltz manner of the other Strauss of Blue Danube fame. The composer's own analysis of his music is as follows: "*Hofmannsthal's text has a charming and decided rococo tone, and it now became my task to convey this atmosphere to the musical setting. The spirit of Mozart involuntarily rose before me, but in spite of this I remained true to myself. The orchestration is not so heavy as in 'Salome' or 'Elektra,' but it is by no means treated after the modern manner of performing Mozart with small orchestra; the 'Rosenkavalier' is composed for complete orchestra.\* Mozart's own ideas did not at all incline toward a small orchestra; once when an*



English Mæcenas had one of his symphonies played with a hundred violins, Mozart was very enthusiastic over the effect produced.

"I have not departed from the path of the text's gay vivacity, which, however, never oversteps the bounds of grace and elegance; the second act ends with a genuine Vienna waltz and the duet between the chambermaid, Octavian, and the Baron Ochs in the secluded chamber is made up entirely of waltz motives. The part of the Rosenkavalier is to be sung by a lady, a mezzo-soprano, and that of the baron by a bass-buffo. Besides six other important roles, the 'comedy for music' contains fourteen smaller solo parts."

\*The score of "The Rose Cavalier" calls for 32 violins, 12 violas, 10 violoncellos, 8 double basses, 3 flutes, 3 oboes, 2 clarinets, 1 bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 tuba, 2 harps, glockenspiel, triangle, bell, castanets, tympani, side and bass drums, cymbals, celeste, and rattle. A small orchestra for the stage also requires 1 oboe, 1 flute, 2 clarinets, 2 horns, 2 bassoons, 1 trumpet, 1 drum, harmonium, piano, and string quintet.

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## STRAWINSKY (IGOR)

### *"Le Rossignol"*

**L**E ROSSIGNOL ("The Nightingale") was begun by Strawinsky in 1909. Having completed the opening act of this work—which Strawinsky classifies as a "lyric play"—he suddenly gave up further labor upon it owing to his growing dissatisfaction with opera as a form of art. In the meantime he worked at the ballets "L'Oiseau de Feu" and "Le Sacre du Printemps". Having finished those works, Strawinsky returned to "The Nightingale" and completed it in 1914. The first production took place at the Opéra, Paris, May 20, 1914. In America the first production was given at the Metropolitan Opera House, New York, March 6, 1926.

The characters of the opera are as follows:

<i>The Nightingale</i> . . . . .	SOPRANO
<i>The Cook</i> . . . . .	MEZZO-SOPRANO
<i>The Fisherman</i> . . . . .	TENOR
<i>The Emperor of China</i> . . . . .	BASS
<i>The Chamberlain</i> . . . . .	BARITONE
<i>The Bonze</i> . . . . .	BASS
<i>Death</i> . . . . .	MEZZO-SOPRANO
<i>Three Ambassadors from Japan, Courtiers, etc.</i>	

"Le Rossignol", which is derived from Hans Christian Andersen's fairy tale of the same name, is cast in three short acts. The first act represents a sea coast in China, with a fringe of forest in the background. A Fisherman sits in his boat and sings, asking where is the Nightingale who has come there every night to warble his sweet songs. The voice of the Nightingale is heard (the interpreter of this part sits in the orchestra). The Chamberlain, the Bonze and the

Cook, together with a number of Courtiers, enter—the Cook having led them there to listen to the bird's entrancing strains. The Bonze and the Chamberlain mistake the bleating of the Fisherman's lamb and the croaking of frogs for the Nightingale's voice and have to be set aright by the Cook. At last the bird's song is heard and the representatives of the Emperor of China invite it, by their master's orders, to appear at court and let the Imperial ear hearken to its song. The Nightingale consents and the Bonze and the Courtiers thank the Cook for having given them her aid. The Fisherman's voice is heard again as the act closes.

The second act is preceded by an entr'acte in which the stage is veiled by tulle curtains. The voices of the chorus are heard asking for the Nightingale. It is proposed to question the Cook and the latter explains that the Nightingale is not, as they imagine, of monster size, glittering like some great diamond, but a tiny greyish bird whose voice, when it sings, causes the eyes to fill with tears. Presently the Chamberlain comes on and announces the entrance of the Emperor.

The tulle curtains are raised and there is revealed the porcelain palace of the Chinese Emperor. The dignitaries of the court enter solemnly and a lackey stands holding a rod upon which the Nightingale is perched. The Emperor is borne in triumphantly and the monarch gives a signal to the bird to begin its song. The Nightingale sings and fills all hearts with rapture, the Emperor, greatly moved, offering to bestow upon the songster the Order of the Golden Slipper. The Nightingale replies that it has already received its reward in the tears which have stood in the Emperor's eyes.

At that moment the Chamberlain ushers in three Ambassadors from the Emperor of Japan, who have brought a present of a mechanical nightingale. This is set up and is made to sing; but while the clockwork nightingale is performing, the real bird, unperceived by anyone, has flown away. The Emperor, wishing to hear once more the real Nightingale, is informed by the Chamberlain that it has taken flight. The monarch, in high dudgeon, orders it to be banished and

the artificial bird to be carried to a place of honor beside the Imperial bed.

The third act is the bedroom of the Emperor. The latter is gravely ill and Death sits beside the bed, ready to pounce upon its hapless occupant. The Imperial ears can hear the voices of phantoms tormenting him with memories of all his doings. The Emperor gasps in horror and remorse and murmurs that music might relieve his tortured spirit. Immediately the voice of the Nightingale is heard, singing enchantingly of the Emperor's beautiful garden and of the flowers whose perfume fills the air. Death is entranced by this singing and urges the Nightingale to continue; but the bird will do so only when Death gives back to the Emperor his possessions—his crown, his sword and banner. The bird then sings of Death's garden and of the sad moon that illumines forgotten graves, and the grim Reaper disappears.

The Emperor, restored to health by the Nightingale's singing, asks the bird to stay at court and be promoted to be first of all, but the songster wants no such reward, but promises to return every evening and sing until the break of dawn. All is quiet. Soon there are heard the strains of a funeral march and the Courtiers, who believe that their Ruler is dead, file solemnly in and come forward to the bed, whose curtains pages slowly draw back. Suddenly the Emperor's head pops out. "Good morning to you all" he says. The Courtiers fall prostrate. After the curtain descends, the voice of the Fisherman is heard for the last time.

The music which Strawinsky has written to this little work is in the ultra-modern vein which he had begun to explore about 1910. It is not music characterized by the turbulence or the barbaric vigor of "*Le Sacre du Printemps*", for the subject of Hans Andersen's story called for no such treatment. Nor, although the harmonic bizzarerie of "*Le Rossignol*" is very piquant, did the Russian master offer to his listeners the clashing dissonances which distinguish his style in its later period—the period of "*Re-nard*", the *Symphonies d'Instruments à Vent* and others of their kind.

## SULLIVAN (ARTHUR)

*H. M. S. Pinafore*

“**H.** M. S. PINAFORE; or, The Lass that Loved a Sailor,” comic opera in two acts, text by Gilbert, was first produced at the Opéra Comique, London, May 28, 1878, and in New York, January 15, 1879, with the following cast:

<i>Captain Corcoran</i> . . . . .	RUTLAND BARRINGTON.
<i>Josephine</i> . . . . .	Miss E. HOWSON.
<i>Ralph Rackstraw</i> . . . . .	Mr. POWER.
<i>Rt. Hon. Sir Joseph Porter</i> . . . . .	GEO. GROSSMITH, JR.
<i>Little Buttercup</i> . . . . .	Miss EVERARD.
<i>Dick Deadeye</i> . . . . .	Mr. R. TEMPLE.
<i>Hebe</i> . . . . .	Miss J. BOND.
<i>Bill Bobstay</i> . . . . .	Mr. CLIFFORD.

Although “Pinafore,” when it was first produced in London, was received so coolly that it was decided to take it off the boards, yet eventually, with the exception of “The Beggar’s Opera,” it proved to be the most popular opera ever produced in England; while in the United States it was for years the rage, and is still a great favorite. The first scene introduces the leading characters on the deck of “H. M. S. Pinafore” in the harbor of Portsmouth. Little Buttercup, a bumboat woman, “the rosiest, the roundest, and the reddest beauty in all Spithead,” comes on board and has an interview with Dick Deadeye, the villain of the story, and Ralph Rackstraw, “the smartest lad in all the fleet,” who is in love with Josephine, Captain Corcoran’s daughter. The Captain appears on deck in a melancholy mood because Josephine has shown herself indifferent to Sir Joseph Porter, K. C. B., who is to ask for her hand that afternoon. She confesses to her father that she

loves a common sailor, but will carry her love to the grave without letting him know of it. Sir Joseph comes on board with a long retinue of sisters, cousins, and aunts, who chant his praises. After attending to some minor details, he has a fruitless interview with the Captain and Josephine. She protests she cannot love him. Shortly afterwards she meets Ralph, who declares his love for her, but she haughtily rejects him. When he draws his pistol and declares he will shoot himself, she acknowledges her love, and they plan to steal ashore at night and be married. Dick Deadeye overhears the plot and threatens to thwart it.

The second act opens at night. Captain Corcoran is discovered sadly complaining to the moon, and wondering why everything is at "sixes and sevens." Little Buttercup sympathizes with him, and is about to become affectionate, when he informs her he can only be her friend. She grows enraged, and warns him there is a change in store for him. Sir Joseph enters, and informs the Captain he is much disappointed at the way Josephine has acted. The Captain replies that she is probably dazzled by his rank, and that if he will reason with her and convince her that "love levels all ranks," everything will be right. Sir Joseph does so, but only pleads his rival's cause. She tells him she has hesitated, but now she hesitates no longer. Sir Joseph and the Captain are rejoicing over her apparent change of heart, when Dick Deadeye reveals the plot to elope that night. The Captain confronts them as they are stealthily leaving the vessel, and insists upon knowing what Josephine is about to do. Ralph steps forward and declares his love, whereupon the Captain grows furious and lets slip an oath. He is overheard by Sir Joseph, who orders him to his cabin "with celerity." He then inquires of Ralph what he has done to make the Captain profane. He replies it was his acknowledgment of love for Josephine, whereupon, in a towering rage, Sir Joseph orders his imprisonment in the ship's dungeon. He then remonstrates with Josephine, whereupon Little Buttercup reveals her secret. Years before, when she was practising baby-farming, she nursed two babies, one of "low

condition," the other "a regular patrician," and she "mixed those children up and not a creature knew it." "The well-born babe was Ralph, your Captain was the other." Sir Joseph orders the two before him, gives Ralph the command of "H. M. S. Pinafore," and Corcoran Ralph's place. As his marriage with Josephine is now impossible, he gives her to Ralph, and Captain Corcoran, now a common seaman, unites his fortunes with those of Little Buttercup.

It is one of the principal charms of this delightful work that it is entirely free from coarseness and vulgarity. The wit is always delicate, though the satire is keen. Words and music rarely go so well together as in this opera. The chorus plays a very important part in it, and in the most solemnly ludicrous manner repeats the assertions of the principals in the third person. All its numbers might be styled the leading ones, but those which have become most popular are the song "I'm called Little Buttercup"; Josephine's sentimental song ("Sorry her Lot who loves too well"), one of the few serious numbers in the opera; Sir Joseph Porter's song ("I am the Monarch of the Sea"), with its irresistible choral refrain ("And so are his Sisters and his Cousins and his Aunts, his Sisters and his Cousins, whom he reckons by the Dozens"), leading up to the satirical song "When I was a Lad, I served a Term"; the stirring trio ("A British Tar is a soaring Soul"); Captain Corcoran's sentimental ditty ("Fair Moon, to thee I sing"); Josephine's scena ("The Hours creep on apace"), with its mock heroic recitative; Dick Deadeye's delightful song ("The merry Maiden and the Tar"); the pretty octet and chorus ("Farewell, my own"); Little Buttercup's legend ("A many Years ago, when I was young and charming"); and the choral finale ("Then give three Cheers and one Cheer more").

### *The Pirates of Penzance*

"The Pirates of Penzance; or, The Slave of Duty," comic opera, text by Gilbert, was first produced in New York, De-

cember 31, 1879, and in England at the Opéra Comique, London, April 3, 1880. "The Pirates of Penzance" has a local interest from the fact that it was first produced under the immediate supervision of both Mr. Sullivan and Mr. Gilbert. When the composer left England he had only finished the second act, and that was without orchestration. After his arrival here he wrote the first act and scored the entire opera. By this performance the profits of the representations in this country were secured. The work was not published until after their return to England.

At the opening of the opera it is disclosed that Frederic, when a boy, in pursuance of his father's orders, was to have been apprenticed to a pilot until his twenty-first year, but by the mistake of his nurse-maid, Ruth, he was bound out to one of the pirates of Penzance, who were celebrated for their gentleness and never molested orphans because they were orphans themselves. In the first scene the pirates are making merry, as Frederic has reached his majority and is about to leave them and seek some other occupation. Upon the eve of departure Ruth requests him to marry her, and he consents, as he has never seen any other woman, but shortly afterwards he encounters the daughters of General Stanley, falls in love with Mabel, the youngest, and denounces Ruth as a deceiver. The pirates encounter the girls about the same time, and propose to marry them, but when the General arrives and announces that he also is an orphan, they relent and allow the girls to go.

The second act opens in the General's ancient baronial hall, and reveals him surrounded by his daughters, lamenting that he has deceived the pirates by calling himself an orphan. Frederic appears, and bids Mabel farewell, as he is about to lead an expedition for the extermination of the pirates. While he is alone, the Pirate King and Ruth visit him and show him the papers which bound him to them. It is stated in them that he is bound "until his twenty-first birthday," but as his birthday is the 29th of February, he has had but five. Led by his strong sense of duty, he decides that he will go back to his old associates. Then he tells them of the General's



orphan story, which so enrages them that they swear vengeance. They come by night to carry off the General, but are overpowered by the police and sent to prison, where they confess they are English noblemen. Upon promising to give up their piratical career, they are pardoned, and this releases Frederic.

The principal numbers in the first act are Ruth's song ("When Frederic was a little Lad"); the Pirate King's song ("Oh! better far to live and die"); Frederic's sentimental song ("Oh! is there not one Maiden Breast"); Mabel's reply ("Poor wandering One"); and the descriptive song of the General ("I am the very Pattern of a modern Major-General"), which reminds one of Sir Joseph's song "When I was a Lad, I served a Term," in "Pinafore." The second act opens with a chorus of the daughters and solo by Mabel ("Dear Father, why leave your Bed?"). The remaining most popular numbers are the "Tarantara" of the Sergeant; the Pirate King's humorous chant ("For some ridiculous Reason"); Mabel's ballad ("Oh, leave me not to pine"), and the Sergeant's irresistible song ("When a Fellow's not engaged in his Employment"), which has become familiar as a household word by frequent quotation.

### *Patience*

"Patience; or, Bunthorne's Bride," comic opera in two acts, text by Gilbert, was first produced at the Opéra Comique, London, April 23, 1881, with the following cast:

<i>Patience</i> . . . . .	LEONORA BRAHAM.
<i>Bunthorne</i> . . . . .	MR. GROSSMITH.
<i>Jane</i> . . . . .	ALICE BARNETT.
<i>Archibald</i> . . . . .	MR. BARRINGTON.

The opera of "Patience" is a pungent satire upon the fleshly school of poetry as represented by Oscar Wilde and his imitators, as well as upon the fad for æsthetic culture which raged so violently a quarter of a century ago. Bun-

thorne, in one of his soliloquies, aptly expresses the hollowness of the sham, —

“I am *not* fond of uttering platitudes  
In stained-glass attitudes;  
In short, my mediævalism’s affectation  
Born of a morbid love of admiration.”

In these four lines Gilbert pricked the æsthetic bubble, and nothing did so much to end the fad of lank, languorous maidens, and long-haired, sunflowered male æsthetes, as his well-directed shafts of ridicule in this opera.

The story of the opera tells of the struggle for supremacy over female hearts between an æsthetic (Bunthorne) and an idyllic poet (Grosvenor). In the opening scene love-sick maidens in clinging gowns, playing mandolins, sing plaintively of their love for Bunthorne. Patience, a healthy milkmaid, comes upon the scene, and makes fun of them, and asks them why they sit and sob and sigh. She announces to them that the Dragoon Guards will soon arrive, but although they doted upon Dragoons the year before they spurn them now and go to Bunthorne’s door to carol to him. The Guards duly arrive, and are hardly settled down when Bunthorne passes by in the act of composing a poem, followed by the twenty lovesick maidens. After finishing his poem he reads it to them, and they go off together, without paying any attention to the Dragoons, who declare they have been insulted and leave in a rage. Bunthorne, when alone, confesses to himself he is a sham, and at the close of his confession Patience comes in. He at once makes love to her, but only frightens her. She then confers with Lady Angela, who explains love to her, and tells her it is her duty to love some one. Patience declares she will not go to bed until she has fallen in love with some one, when Grosvenor, the idyllic poet and “apostle of simplicity,” enters. He and Patience had been playmates in early childhood, and she promptly falls in love with him, though he is indifferent. In the closing scene Bunthorne, twined with garlands, is led in by the maidens, and puts himself up as a prize in a lottery; but the drawing is interrupted by Patience, who

snatches away the papers and offers herself as a bride to Bunthorne, who promptly accepts her. The maidens then make advances to the Dragoons, but when Grosvenor appears they all declare their love for him. Bunthorne recognizes him as a dangerous rival, and threatens "he shall meet a hideous doom."

The opening of the second act reveals Jane, an antique charmer, sitting by a sheet of water mourning because the fickle maidens have deserted Bunthorne, and because he has taken up with "a puling milkmaid," while she alone is faithful to him. In the next scene Grosvenor enters with the maidens, of whom he is tired. They soon leave him in low spirits, when Patience appears and tells him she loves him, but can never be his, for it is her duty to love Bunthorne. The latter next appears, followed by the antique Jane, who clings to him in spite of his efforts to get rid of her. He accuses Patience of loving Grosvenor, and goes off with Jane in a wildly jealous mood. In the next scene the Dragoons, to win favor with the maidens, transform themselves into a group of æsthetes. Bunthorne and Grosvenor finally meet, and Bunthorne taxes his rival with monopolizing the attentions of the young ladies. Grosvenor replies that he cannot help it, and would be glad of any suggestion that would lead to his being less attractive. Bunthorne tells him he must change his conversation, cut his hair, have a back parting, and wear a commonplace costume. Grosvenor at first protests, but yields when threatened with Bunthorne's curse. In the finale, when it is discovered that Grosvenor has become a commonplace young man, the maidens decide that if "Archibald the All-Right" has discarded æstheticism, it is right for them to do so. Patience takes the same view of the case, and leaves Bunthorne for Grosvenor. The maidens find suitors among the Dragoons, and even the antique Jane takes up with the Duke, and Bunthorne is left alone with his lily.

The most popular musical numbers in the opera are the Colonel's song ("If you want a Recipe for that popular Mystery"); Bunthorne's "wild, weird, fleshly" song,

("What Time the Poet hath hymned"), also his song ("If you're anxious for to shine"); the romantic duet of Patience and Grosvenor ("Prithee, pretty Maiden"); the sextet ("I hear the soft Note of the echoing Voice"); Jane's song ("Silvered is the raven Hair"); Patience's ballad ("Love is a plaintive Song"); Grosvenor's fable of the magnet and the churn; the rollicking duet of Bunthorne and Grosvenor ("When I go out of Door"), and the "prettily pattering, cheerily chattering" chorus in the finale of the last act.

### *Iolanthe*

"Iolanthe; or, The Peer and the Peri," comic opera in two acts, text by Gilbert, was first produced at the Savoy Theatre, London, November 25, 1882, with the following cast:

<i>Iolanthe</i> . . . . .	JESSIE BOND.
<i>Queen of Fairies</i> . . . . .	ALICE BARNETT.
<i>Phyllis</i> . . . . .	LEONORA BRAHAM.
<i>Lord Chancellor</i> . . . . .	GEORGE GROSSMITH.
<i>Strephon</i> . . . . .	RICHARD TEMPLE.
<i>Earl of Montararat</i> . . . . .	RUTLAND BARRINGTON.
<i>Earl of Tololler</i> . . . . .	DURWAR LELY.
<i>Private Willis</i> . . . . .	CHARLES MANNERS.

The first act of "Iolanthe" opens in Arcady. Iolanthe, a fairy, having offended her Queen by marrying a mortal, has been banished for life; but in the opening scene, after twenty years of exile, she is pardoned. She tells the Queen of her marriage, and of her son Strephon, half a fairy and half a shepherd, who is engaged to Phyllis, a shepherdess, and ward in chancery. At this point Strephon enters and informs his mother that the Lord Chancellor will not permit him to marry Phyllis, but that he will do so in spite of him. He curses his fairyhood, but the Queen says she has a borough at her disposal, and will return him to Parliament as a Liberal-Conservative. In the next scene Strephon meets Phyllis and pleads against delay in marriage, since the Lord

Chancellor himself may marry her, and many of the lords are attentive to her. Meanwhile the lords meet to decide which one of them shall have Phyllis, the Lord Chancellor waiving his claim, as it might lay his decision open to misconstruction. Phyllis is summoned before them, but is deaf to all entreaties, and declares she is in love with Strephon, who has just entered. The peers march out in a dignified manner, while the Lord Chancellor separates Phyllis and Strephon and orders her away. He then refuses Strephon his suit, whereupon the latter invokes the aid of his fairy mother, who promises to lay the case before her Queen. In the finale the peers are seen leading Phyllis. She overhears something said by Strephon and Iolanthe which induces her to believe he is faithless, and she denounces him. He replies that Iolanthe is his mother, but cannot convince her. She charges him with deceit, and offers her hand to any one of the peers. He then appeals to the Queen, who threatens vengeance upon the peers and declares that Strephon shall go into Parliament. The peers beg her for mercy, and Phyllis implores Strephon to relent, but he casts her from him.

The second act opens at Westminster. Strephon is in Parliament and carrying things with a high hand. Phyllis is engaged to two of the lords and cannot decide between them, nor can they settle the matter satisfactorily, whereupon the Lord Chancellor decides to press his own suit for her hand. Strephon finally proves his birth to Phyllis and explains away all her fears. Iolanthe then acknowledges that the Lord Chancellor is her husband and pleads with him in Strephon's behalf. When she makes this confession, she is condemned to death for breaking her fairy vow. Thereupon all the fairies confess that they have married peers. As it is impracticable to kill them all, the Queen hunts up a husband, and finds one in Private Willis, the sentry in the palace yard. All the husbands join the fairies, and thus matters are straightened out.

The music of "Iolanthe" is peculiarly refined and fanciful, and abounds in taking numbers. The best of these are

Strephon's song ("Good Morrow"); the delightful duet between Strephon and Phyllis ("None shall part us from each other"), one of the most felicitous of the composer's lighter compositions; the Lord Chancellor's song ("When I went to the Bar"); Strephon's charming ballad ("In Babyhood upon her Lap I lay"); Private Willis's song ("When all Night long a Chap remains"); the patter song of the Lord Chancellor ("When you're lying awake with a dismal Headache"); the duet of Strephon and Phyllis ("If we're weak enough to tarry"); and Iolanthe's pretty ballad ("He loves! if in the by-gone Years").

### *Princess Ida*

"Princess Ida; or, Castle Adamant," comic opera in three acts, text by Gilbert, was first produced at the Savoy Theatre, London, January 5, 1884, and in New York, February 11, 1884. It is the least effective of the Sullivan operas. Its libretto is also the least effective of the Gilbert stories set to the former's music. At the time it was written the composer was depressed by a severe family affliction, and at the same time had met the misfortune of losing all his savings through the failure of those to whom he had intrusted them. It may have been also that the labored and heavy style of the story had something to do with the dry and somewhat forced style of the music, as well as its lack of the brightness and fancy which are so apparent in "Pinafore" and "Patience." It was wittily called by the authors "a respectful operatic perversion of Tennyson's 'Princess.'"

The first act opens at King Hildebrand's palace, where the courtiers are watching for the arrival of King Gama and his daughter, the Princess Ida, who has been promised in marriage to Hilarion, Hildebrand's son. When Gama finally comes, Ida is not with him, and he explains to the enraged Hildebrand that she is at Castle Adamant, one of his country houses, where she is president of a woman's university. Gama and his three sons, Avac, Guron, and Scynthus, are

seized and held as hostages for her appearance, and in the meantime Hilarion, and his two friends, Cyril and Florian, determine to go to Castle Adamant and see if they cannot make some impression upon the Princess.

The second act opens at Castle Adamant, and discloses the pupils of the university in discourse with Lady Psyche, the Professor of Humanities, and Lady Blanche, Professor of Abstract Science, who is ambitious to get control of the institution. Hilarion and his two friends scale the wall and get into the grounds, and finding some academic robes they disguise themselves as girls. They first meet the Princess and explain to her that they wish to enter the university, to which she gives her consent upon their subscription to the rules. They sign with enthusiasm, especially when they discover that there is one which requires them to give the fullness of their love to the hundred maidens of the university. Shortly afterwards they encounter Lady Psyche, who recognizes Florian as her brother. They tell their secret to her. Melissa, the daughter of Lady Blanche, overhears them, and is in raptures at her first sight of men. She discloses to her mother what she has discovered, but urges her not to speak of it, for if Hilarion is successful in his suit she (the Lady Blanche) may succeed to the presidency. At the luncheon, however, the Princess discovers she is entertaining three men and flees from the spot. In crossing a bridge she falls into the river, but is rescued by Hilarion. Her anger is not appeased by his gallantry, and she orders the arrest of the three. As they are marched off, there is a tumult outside. Hildebrand, with an armed force and with his four hostages, has arrived, and gives the Princess until the morrow afternoon to release Hilarion and become his bride.

The last act opens with the preparations of the Princess and her pupils to defend themselves, but one after the other their courage deserts them. Gama proposes that his three sons shall be pitted against Hilarion and his two friends, and if the latter are defeated the Princess shall be free. In the contest Gama's sons are defeated, whereupon the Princess at once resigns and accepts Hilarion. The Lady Psyche falls

to Cyril, and the delighted Melissa to Florian, and it is to be presumed the presidency of the woman's college falls to Lady Blanche.

As has already been intimated, the music as a whole is labored, but there are some numbers that are fully up to the Sullivan standard; among them Hilarion's ballad ("Ida was a twelvemonth old"); Gama's characteristic song ("If you give me your Attention"), and the trio of Gama's sons ("For a Month to dwell") in the first act; the Princess's long aria ("At this my Call"); Lady Blanche's song ("Come, mighty Must"); Lady Psyche's sarcastic evolution song ("A Lady fair of Lineage high"); Cyril's song ("Would you know the Kind of Maid"); and Hilarion's song ("Whom thou hast chained must wear his Chain"), in the second act; and the Princess's song ("I built upon a Rock"); Gama's song ("Whene'er I spoke sarcastic Joke"); the soldiers' chorus ("When Anger spreads 'his Wings"); and the finale ("With Joy abiding") of the third act.

### *The Mikado*

"The Mikado; or, the Town of Titipu," comic opera in two acts, text by Gilbert, was first produced at the Savoy Theatre, London, March 14, 1885, and in New York, August 19, 1885. That the "Princess Ida," ineffective as it is in some respects, did not indicate that the resources of Gilbert and Sullivan were exhausted, is shown by the great success of both in "The Mikado," which immediately followed it. This charming travesty of Japan, with the exception perhaps of "Pinafore," has proved to be the most popular of the Sullivan operas, and has even made an impression in Germany. It has been an equal success for both the musician and the librettist, and still retains its freshness and vivacity after more than twenty-seven years of performance.

The story of "The Mikado" is so well known that it need not be given with much fulness of detail. Nanki-Poo,



the Mikado's son, is in love with Yum-Yum, the ward of the tailor Ko-Ko, who is also Lord High Executioner, and to whom she is betrothed, as Nanki-Poo is informed by Pooh-Bah, when he comes to Titipu in quest of her. Pooh-Bah, who accepted all the offices of the Ministers of State after their resignations when Ko-Ko was made Lord High Executioner, is also "the retailer of state secrets at a low figure," and furnishes much of the delightful comedy of the opera. Nanki-Poo nevertheless manages to secure an interview with Yum-Yum, confesses to her he is the Mikado's son, and that he is in disguise to escape punishment for not marrying the elderly Katisha. Ko-Ko's matrimonial arrangements are interfered with by a message from the Mikado, that unless some one is beheaded in Titipu within a month he will be degraded. Nanki-Poo consents to be beheaded if he is allowed to marry Yum-Yum and live with her for the month. This being satisfactory, the arrangements for the nuptials are made.

The second act opens with Yum-Yum's preparations for her marriage. A *tête-à-tête* with Nanki-Poo is interrupted by Ko-Ko, who announces that by the law when a married man is beheaded his wife must be buried alive. This cools Yum-Yum's passion, and to save her Nanki-Poo threatens to perform the "happy despatch" that day. As this would endanger Ko-Ko, he arranges to swear to a false statement of Nanki-Poo's execution. Suddenly the Mikado arrives. Ko-Ko gives him the statement, but a great danger is imminent when the Mikado informs him he has killed the heir apparent and must suffer some horrible punishment. In the denouement Nanki-Poo reappears, and Ko-Ko gets out of trouble by marrying the ancient Katisha, leaving Yum-Yum to Nanki-Poo.

The opera abounds in charming lyrics, though with a single exception, a march chorus in the second act ("Miya sama, miya sama"); there is no local color to the music, as might have been expected in an opera entirely Japanese in its subject and dramatic treatment. Its lyrics are none the less delightful on that account. The most popular numbers in the

first act are Ko-Ko's song, with its choral response ("You may put 'em on the List and they never will be missed"); the fascinating trio for Yum-Yum, Peep-Bo, and Pitti-Sing ("Three little Maids from School are we"); Nanki-Poo's song ("A wandering Minstrel"); and the trio for Ko-Ko, Pooh-Bah, and Pish-Tush ("My Brain, it teems"). The leading numbers of the second act are Yum-Yum's song ("The Sun, whose Rays"); the quartet ("Brightly dawns our Wedding-Day"); the Mikado's song ("A more humane Mikado never"); Ko-Ko's romantic ballad ("On a Tree by a River a little Tomtit"), which is in the genuine old English manner, and the well-known duet for Nanki-Poo and Ko-Ko ("The Flowers that bloom in the Spring, tra la").

■

## TAYLOR (DEEMS)

### *The King's Henchman*

DEEMS TAYLOR, born at New York, in 1885, studied pianoplaying from 1896 to 1899 and in the summer of 1908 received lessons in harmony and counterpoint from Oscar Coon. In composition and orchestration he is self-taught.

Mr. Taylor began his career, not in music but in journalism. He was connected with various papers in New York, finally becoming music editor of the New York World in 1921, a position which he resigned to devote himself entirely to composition.

As a composer, Mr. Taylor attracted attention with the cantatas, "The Highwayman" (1914) and "The Chambered Nautilus" (1916), but he evoked wider interest with several orchestral works, notably "Portrait of a Lady" (1918), the suite "Through the Looking Glass" (1923) and the symphonic poem "Jurgen" (1925). He is also the composer of incidental music for a number of plays—"Liliom", "Will Shakespeare", "The Adding Machine", "The Beggar on Horseback", etc.

"The King's Henchman", opera in three acts, was produced at the Metropolitan Opera House, New York, February 17, 1927. The work, Deems Taylor's first opera, was written to a libretto by Edna St. Vincent Millay, who took for her subject a theme from one of the early Anglo-Saxon chronicles.

The characters of the opera are as follows:

<i>Eadgar of Wessex, King of England</i> . . . . .	BARITONE
<i>Aethelwold, Earl of East Anglia, friend and foster-</i> <i>brother of Eadgar</i> . . . . .	TENOR
<i>Ordgar, Thane of Devon</i> . . . . .	BASS

<i>Maccus, Master of Horse to Aethelwold</i> . . . . .	BASS
<i>Aelfrida, daughter to Ordgar</i> . . . . .	SOPRANO
<i>Ase, serving woman to Aelfrida</i> . . . . .	MEZZO-SOPRANO
<i>Dunstan, Archbishop of Canterbury</i> . . . . .	TENOR
<i>Thored, Master of the Household to Ordgar</i> . . . . .	BARITONE
<i>Hwita, cupbearer to Eadgar</i> . . . . .	TENOR
<i>Lord Gunner</i> . . . . .	TENOR
<i>Lord Brand</i> . . . . .	BARITONE
<i>Lord Cynric</i> . . . . .	BARITONE
<i>Lord Wulfred</i> . . . . .	BARITONE
<i>Lord Oslac</i> . . . . .	BASS
<i>Lady Godgyfu</i> . . . . .	SOPRANO
<i>Lady Hildeburgh</i> . . . . .	SOPRANO
<i>Lady Leofsydu</i> . . . . .	SOPRANO
<i>Lady Ostharu</i> . . . . .	SOPRANO
<i>Eadgar's Men-at-arms, other Nobles, other Ladies, Servants to Eadgar's court and of Ordgar's household, Devonshire Villagers, etc.</i>	

The place of action is England in the first half of the tenth century. The first act is in the hall of King Eadgar's castle at Winchester. It is night and the King, Dunstan and the nobles are at a banquet table. Ladies are grouped at the far end of the hall, not as guests at the banquet, but permitted to be present to hear the song of the harper, Maccus, which is just coming to an end as the curtain rises. An unaccompanied chorus of ladies and nobles gives tribute to the harper's skill. The King too, rises and offers drink to Maccus. Lady Hildeburgh, Lady Godgyfu and others chat concerning the desire of the King for a successor to his dead wife. Lady Ostharu mentions Aelfrida, daughter of Ordgar. Thane of Devon—for Eadgar has it in mind to send to Devon for a wife. Lord Oslac, who has been slumbering at the banquet, wakes up to inquire the whereabouts of Aethelwold. "I had my head on his shoulder" he says. Gunner observes dryly that no fairer head ever lay there, for Aethelwold is a woman-hater, ever shunning the fair sex.

At this point Aethelwold enters. He banters with the nobles and, calling for the cupbearer, settles himself by the fire burning on the great hearth. Here Aethelwold is joined by the King. Eadgar tells his friend that vexatious matters at home—here he glances at the Archbishop of Canter-

bury—chain him to Winchester and prevent him from making the journey to Devonshire that he had projected—a journey which was to result in his second marriage. The King desires that Aethelwold should go in his stead and pick for him a wife; but the Earl is unwilling to execute such a commission. “How shall I say” he answers “that a woman is foul or fair? So many dry leaves in a ditch they are to me.” Eventually Eadgar prevails and Aethelwold consents to do his errand. The King calls for wine and he and the Earl of East Anglia pledge each other. Aethelwold asks the blessing of Dunstan, who gives it, meanwhile bestowing but scanty approval upon the King’s project. The nobles sing a lively chorus, Aethelwold’s horse is brought to the door and the Earl departs upon his quest.

An orchestral introduction precedes the second act. The curtain rises upon a Devonshire forest on the eve of All Hallows Mass. A thick fog obscures the landscape. Aethelwold is dimly visible, groping his way in the foreground. From the back, Maccus, still unseen, is calling to him. Aethelwold soon appears, disconsolate by reason of the weather and depressed by forebodings concerning the errand of his lord. He is filled with the need for slumber and stretches himself upon the moss as Maccus goes out. A light is presently to be seen approaching from the back and Aelfrida enters accompanied by her maid Ase. Aelfrida has come at this Hallow Eve to discover by the ancient rune who her future husband is to be—another, she hopes, than “the thick and bumbling churl” whom her father, Ordgar, Thane of Devon, has in mind for her. She dismisses Ase and proceeds to entone her rune. As Aelfrida does this, an invisible chorus is heard humming from the distance. She is in the midst of her incantations when a ray of moonlight pierces the mist and falls upon the figure of Aethelwold asleep under a tree. The girl is entranced by this vision; she draws nearer and bends over the slumbering man, gently kissing him.

Aethelwold mumbles in his sleep, awakens and springs up with his hand upon his sword. Aelfrida has stolen

swiftly and noiselessly away and is standing motionless in the shadows of the trees as Aethelwold peers into them. When the latter calls upon his hidden visitor to come forward, Aelfrida, breathless and terrified, returns. The man is enraptured by the vision which faces him and for the first time love strikes deep into his heart. Aelfrida, too, is filled with rapture. There is a long and ardent love-duet, at the close of which the voice of Ase is heard calling her lady. When Aelfrida tells Aethelwold her name and that of her father, the man is stricken with dread. As Aelfrida goes out he sinks down on the moss and buries his face in his hands. There Maccus finds him.

Aethelwold's first impulse is to hasten back to Winchester and the King, before his love can return and call him back. Aelfrida does indeed return to look for him and Aethelwold, on the point of speeding back to Winchester, meets her as she comes down the road. The lovers rush into each other's arms and now Aethelwold has an inspiration. Detaching himself for a moment from Aelfrida, he tells Maccus to go back to the King and to inform him that while the Devonshire maiden is "comely enough and friendly spoken" she is nothing for the King. Maccus is to ask, too, for Eadgar's blessing on the union of Aethelwold with the maid Aelfrida. As Maccus departs, the lovers clasp each other in their arms again.

The third act takes place in the hall of Ordgar's house on the coast of Devonshire. The time is a bright and sunny morning of the Spring following the period of the preceding act. Aethelwold and Aelfrida have been wedded and the latter is occupied with household concerns when the act opens. Aelfrida is restless in her father's house and she would have her husband take her away. Ordgar enters and he endeavors to persuade Aethelwold to use his influence with the King to make him Ealdorman of Wessex. There is a sharp passage of arms between Aelfrida and her father and she orders Ase to pack her chests and boxes, as they start that night for Ghent. The girl and her husband sing a duet of farewell to England and Devon. At the close of

this, Aethelwold and Aelfrida stand at the window overlooking the sea.

Several moments later the sound of horses' hoofs is heard and Maccus, bespattered with mud, rushes in. Alarmed at the man's expression, Aethelwold seizes him by the arm and demands the reason for so sudden and so agitated an entry. Maccus announces that King Eadgar is at their gates. Aelfrida perceives that something has been hid from her and Aethelwold has to explain that but for their mutual love she might have been Queen of England. The details of his deception of the King are laid bare and the dream of what she might have been changes the woman's mood and when Aethelwold orders her to so disguise herself as to look ugly and unattractive to the King's eyes, she bursts into angry and disappointed tears.

The sound of a horn is heard and the voices of Eadgar's men come to Aethelwold's ears. Eadgar enters and both he and Ase endeavor to persuade Aelfrida to don her festal garments and to look her best. The father and daughter go out and a crowd of villagers gathers before the house as the King's retinue approaches. Eadgar enters with Aethelwold, the King apparently on the most affectionate terms with the latter, whom, indeed, he has come to visit in friendly spirit. He inquires after Aethelwold's wife and is informed that Aelfrida is ailing and cannot leave her bower. Aethelwold invites the King to accompany him there to visit her. Suddenly Aelfrida appears in the doorway, clad in resplendent garments, looking proud and beautiful. All stare at this apparition and the King's arm slowly drops from Aethelwold's shoulder upon which it had been resting. Eadgar realizes that he has been duped. He voices his sadness and disappointment at the ingratitude of his people—the duplicity of his friend the greatest blow of all. Aethelwold endeavors to explain and excuse himself, but realizing the futility of it all, draws his dagger and stabs himself. Standing over Aethelwold's dead body, Eadgar sadly extols the finer qualities of his former friend and tells his men to bear the body thence and bury it deep, with his sword

beside him. "Doughty of heart was he" says Eadgar. "This day hath he dared two kings: Myself and Death."

Taylor's opera won great success at its production. The music is modern but not ultra-modern, scored for orchestra with remarkable skill and written with no little understanding of vocal effect.

F. B.



## THOMAS (CHARLES AMBROISE)

### *Mignon*

"MIGNON," opera comique in three acts, text by Barbier and Carré, the subject taken from Goethe's "Wilhelm Meister," was first produced at the Opéra Comique, Paris, November 17, 1866, with the following cast:

<i>Mignon</i> . . . . .	Mme. GALLI-MARÉ.
<i>Wilhelm Meister</i> . . . . .	M. ACHARD.
<i>Laertes</i> . . . . .	M. CONDERS.
<i>Lotario</i> . . . . .	M. BATAILLE.
<i>Filina</i> . . . . .	Mme. CABEL.

The scene of the first two acts is laid in Germany, and of the third in Italy. Mignon, the heroine, in her childhood was stolen by gypsies. She is of noble birth. The mother died shortly after her bereavement, and the father, disguised as the harper Lotario, has wandered for years in quest of his daughter. The opera opens in the yard of a German inn, where a troupe of actors, among them Filina and Laertes, are resting, on their way to the castle of a neighboring Prince, where they are to give a performance. A strolling gypsy band arrives about the same time, and stops to give an entertainment to the guests. Mignon, who is with the band, is ordered to perform the egg dance, but, worn out with fatigue and abusive treatment, refuses. Giarno, the leader, rushes at her, but the old harper interposes in her behalf. Giarno then turns upon Lotario, when the wandering student, Wilhelm Meister, suddenly appears and rescues both Mignon and the harper. To save her from any further persecution he engages her as his page, and follows on in the suite of Filina, for whom he conceives a violent and sudden passion.

Touched by his kind attentions to her, Mignon falls in love with Wilhelm, who, ignorant of his page's affection, becomes more and more a prey to the fascinations of Filina. At last the troupe arrives at the castle, Wilhelm and Mignon with them. Wilhelm enters with the others, leaving Mignon to await him outside. Maddened with jealousy, she attempts to throw herself into a lake near by, but is restrained by the notes of Lotario's harp. She rushes to him for counsel and protection, and in her despair invokes vengeance upon all in the castle. As the entertainment closes, Filina and her troupe emerge, joyful over their great success. She sends Mignon back for some flowers she has left, when suddenly flames appear in the windows. Maddened by his own grief and Mignon's troubles Lotario has fired the castle. Wilhelm rushes into the burning building and brings out the unconscious Mignon in his arms.

The last act opens in Lotario's home in Italy, whither Mignon has been taken, followed by Wilhelm, who has discovered her devoted attachment to him, and has freed himself from the fascinations of Filina. Through the medium of a long-concealed casket containing a girdle which Mignon had worn in her childhood, also by a prayer which she repeats, and the picture of her mother, Lotario is at last convinced that she is his daughter, and gives his blessing to her union with Wilhelm.

The overture recites the leading motifs of the work. The first act opens with a fresh and melodious chorus of the townspeople over their beer in the inn yard ("Su Borghesi e Magnati"). During their singing a characteristic march is heard, and the gypsy band enters. The scene is a charming one, the little ballet being made still more picturesque by the fresh chorus and a song of Filina's in waltz time. The scene of the encounter with Giarno and Mignon's rescue follows, and leads up to a spirited quintet, which is followed by a graceful trio between Wilhelm, Filina, and Laertes, the actor. In the next scene Wilhelm questions Mignon as to her history, and at the end of their pathetic duet, when he says, "Were I to break thy chains and set thee free, to what

beloved spot wouldst thou take thy way?" she replies in the beautiful *romanza*, "*Non conosci il bel suol*," familiarly known in Goethe's own words, as "*Kennst du das Land*," — a song full of tender beauty and rare expression, and one of the most delightful inspirations of any composer. It is said that much of its charm comes from the composer's study of Ary Scheffer's picture of Mignon. Be this as it may, he has caught the inner sense of the poem, and expressed it in exquisite tones. It is followed almost immediately by a duet between Mignon and Lotario ("*Leggiadre Rondinelle*") of almost equal beauty, known as the Swallow Duet. After a somewhat uninteresting scene between Laertes, Filina, and Frederick, who is also in love with Filina, the finale begins with the departure of the actors to fulfil their engagement, in which Filina, in a graceful aria ("*Grazie al gentil Signor*"), invites Wilhelm to be of the number.

The second act opens in Filina's boudoir, where she is at her toilet, arraying herself for her part as Titania in the forthcoming performance of the "*Midsummer Night's Dream*" at the castle. As Wilhelm and Mignon enter the apartment, a very dramatic conversation ensues between them in the form of a *terzetto* ("*Ohimé quell' acre riso*"). Mignon is in despair at the attention Wilhelm pays Filina, and the latter adds to her pangs by singing with him a gay coquettish aria ("*Gai Complimenti*"). As they leave the room Mignon goes to the mirror and begins adorning herself as Filina had done, hoping thereby to attract Wilhelm, singing meanwhile a characteristic song ("*Conosco un Zingarello*") with a peculiar refrain, which the composer himself calls the "*Styrienne*." It is one of the most popular numbers in the opera, and when first sung in Paris made a furor. At the end of the scene Mignon goes into a cabinet to procure one of Filina's dresses, and the lovelorn Frederick enters and sings his only number in the opera, a bewitching rondo gavotte ("*Filina nelle sale*"). Wilhelm enters, and a quarrel between the jealous pair is prevented by the sudden appearance of Mignon in Filina's finery. She rushes between them, Frederick makes his exit in a fume,

and Wilhelm announces to Mignon his intention to leave her, in the aria ("Addio, Mignon, fa core"), one of the most pathetic songs in modern opera. In the next scene she tears off her finery and rushes out expressing her hatred of Filina. The scene now changes to the park surrounding the castle where the entertainment is going on. Mignon hears the laughter and clapping of hands, and overcome with despair attempts to throw herself into the lake, but is restrained by Lotario, and a beautiful duet ensues between them ("Sofferto hai tu?"). In the next scene Filina, the actors, and their train of followers emerge from the castle, and in the midst of their joy she sings the polacca ("Ah! per stasera"), which is a perfect *feu de joie* of sparkling music, closing with a brilliant cadenza. The finale, which is very dramatic, describes the burning of the castle and the rescue of Mignon.

The last act is more dramatic than musical, though it contains a few delightful numbers, among them the chorus barcarole in the first scene ("Orsu, sciogliamo le vela"), a song by Wilhelm ("Ah! non credea"), and the love duet ("Ah! son felice") between Wilhelm and Mignon, in which is heard again the cadenza of Filina's polacca. "Mignon" has always been a success, and will unquestionably always keep its place on the stage,—longer even than the composer's more ambitious works, "Hamlet" and "Françoise de Rimini," by virtue of its picturesqueness and poetic grace, as well as by the freshness, warmth, and richness of its melodies. In this country old opera-goers will long remember "Mignon" by the great successes made by Miss Kellogg as Filina, and by Mme. Lucca and Mme. Nilsson in the title role.

### *Hamlet*

"Hamlet," grand opera in five acts, text by Carré and Barbier, after Shakespeare, was first produced at the Opéra Comique, Paris, March 9, 1868, and in London, in Italian, as "Amleto," June 19, 1869. The cast of the three principal roles

at the first performance included Christine Nilsson as Ophelia, M. Faure as Hamlet, and Mme. Guaymat as the Queen. The composer has divided his work into five acts, but a more natural division would be into seven parts. The first includes the celebration of the marriage of the Queen to the late King's brother, Hamlet's soliloquy thereupon, Ophelia's declaration of love, her farewell to Laertes, and Marcellus and Horatio's announcement of the appearance of the ghost; second, the ghostly apparition upon the ramparts, and Hamlet's decision to execute his plan; third, Hamlet's struggle between duty and love, the interview with Ophelia and the scheme of the play; fourth, the paraphrase of the play scene and denunciation of the King before the court; fifth, Hamlet in the Queen's apartments, his famous soliloquy and the awakening of the Queen's guilty conscience; sixth, the death of Ophelia and the grave-digger's scene; seventh, the funeral and the appointment of Hamlet as king. The librettists have taken many liberties with the original text and story and sometimes in a manner that verges upon the ludicrous. Not the least of these liberties are the introduction of a ballet in a tragedy and the manner in which Ophelia's mad scene is treated. In the denouement, also, the King is killed, Hamlet is proclaimed his successor, the Queen lives to repent, and Laertes and also Polonius live. The graceful and at times very dramatic character of the music atones for any inconsistencies in the libretto. The most conspicuous numbers in the opera are the fanfare and march behind the scenes leading up to the first scene, a chorus of the courtiers ("Iuini lieti"), to the march accompaniment. This is immediately followed by a graceful aria for Ophelia ("Angli eterni"), followed by a lively duet for Hamlet and Ophelia, which in turn is followed by a song for Laertes ("Per Patrio"), the scene ending with the sprightly chorus ("Banda allo via mestizia"). In the second and third acts, the striking numbers are Ophelia's brilliant scena, Hamlet's impressive address to the ghost, a simple but beautifully written drinking-song ("O Liquore"), the play scene, Hamlet's soliloquy ("Essere o no"), accompanied by trombones in unison.

Ophelia's tender solo ("A questa pie"), and the dramatic trio for the Queen, Ophelia, and Hamlet ("Deh! vanne a un Chiostro"). The dance music for peasantry in the fourth act, incongruous as it appears, is charming, and few more beautiful numbers have been written than Ophelia's song in the mad scena, bound together by a waltz rhythm, and her apostrophe to the sirens, a native Swedish melody, as she is enticed by them to the waters upon which the song gradually dies away as she disappears. The best music in the fifth act is to be found in Hamlet's aria, the funeral music, and the closing chorus ("Povero fior").

## TCHAIKOVSKY (PETER ILYITCH)

### *Eugen Onégin*

**"EUGEN ONÉGIN,"** grand opera in three acts, text by M. Kashkin, after M. Poushkin's novel in verse with the same title, was first produced at Moscow, March 29, 1879. An introduction founded upon themes in the opera gives the substance of the musical material of the work. The first act opens in the gardens of the Levins's country house and discloses Madame Levin engaged in domestic duties, and her two daughters, Olga and Tatiana, seated by a window. The opening number is a charming duet for the sisters, based upon an old folk song ("Hearest thou the Nightingale?") through which is heard the chatter of the servants. After a quartet, the peasants enter with birthday congratulations, following which comes a pretty ballad for Olga ("I Have no Mind for Languor or for Sadness"). The scene develops that Olga has a lover, Lenski, who now makes his appearance, bringing with him his friend, Eugen Onégin. The latter entertains Tatiana with some expressive recitative and they wander away into the garden. After they are gone, Lenski sings an impassioned love song ("I love you, Olga"). The next scene discloses Tatiana in her chamber, visited by the old nurse. The latter easily discovers that Tatiana has lost her heart to the young stranger. A very emotional scene occurs, especially the nurse's tale of love, which is in the style of the folk song, followed by Tatiana's confession of love for Eugen in the song ("Nay, though I be undone"). The rest of the scene is an orchestral description of her emotions, as she writes a letter which she entrusts to the nurse to deliver to Onégin. The closing scene, opening with a chorus of peasant girls, is in the garden where Tatiana

meets Eugen. He thanks her for the letter, but in a most nonchalant manner informs her he has only a brotherly regard for her, and then leaves her overcome with shame.

The second act opens with a ball-scene at the house in honor of Tatiana's birthday, in which a very effective waltz is heard. Onégin is there and rouses Lenski's jealousy by flirting with Olga and taking her away for a dance. In the same scene, Triquet, a Frenchman, sings couplets, based upon an old French chanson, to Tatiana, after which a mazurka takes the place of the waltz, and Olga is again seen dancing with Eugen. Lenski, losing his temper, challenges his friend, which makes a powerful concerted close to the scene. The last scene is a winter landscape in the early morning. Lenski, while awaiting Eugen's arrival, sings a sentimental song ("My Days of Youth, where have they fled?"). Then ensues the duel, and Lenski is killed.

The third act, after a supposed lapse of five years, opens in a handsome house in St. Petersburg, and guests are moving about to the music of a polonaise. Eugen is seen in a melancholy mood, the victim of remorse, which he describes in long and gloomy recitative. While thus engaged, he observes a familiar face and inquiring of a friend, Prince Gremin, who she is, finds she is the wife of the latter. He now falls hopelessly in love with Tatiana. The closing scene is in Princess Gremin's apartments. Eugen bursts in upon her with a declaration of love and tries to induce her to fly with him. A dramatic duet follows between them, but even while acknowledging she still loves him, she breaks away from him, leaving him alone. His last words are, "Despised, rejected, oh, what Misery is mine!"

### *Pique Dame*

"Pique Dame" ("Queen of Spades") was first produced at Leningrad, December 19, 1890, three years before the composer's death, and for the first time in this country in 1910. The libretto, based upon a tale by Poushkin, was



written by the composer's brother, Modeste Ilich Tchaikovsky, and the opera is arranged in four acts. The music was written at first for another libretto based upon "The Captain's Daughter," also a Poushkin story, but for some reason the composer abandoned it after progressing through a considerable portion of the score.

The opening scene is laid in the Winter Garden at St. Petersburg where Hermann, a young officer, tells his friend Tomski of his love for Lisa, granddaughter of an old Countess who had been a famous beauty in her youth. Hermann, thinking that he cannot win the hand of Lisa without money, is in despair. Tomski tells him the story of the past life of the Countess, who was so infatuated with gambling that she gave up all her suitors and became known as the Queen of Spades. One of these suitors, the Count St. Germain, offered to tell her the run of three cards which would always be successful if she would accept him and to this she agreed, but that night a spectre told her she would die if a lover should ever demand from her the secret of the three cards.

In the second act Hermann makes love to the Countess and asks her the secret of the cards. She refuses to tell him. Whereupon he threatens her with a pistol and so alarms her that she falls dead. Later, her funeral procession passes his barracks and her ghost appears to him, announcing the secret of the cards and at the same time his fate.

The third act reveals Lisa on the banks of the Neva waiting for Hermann to come to her. Infatuated with gambling and excited with the knowledge of the Countess' secret, he forgets Lisa who in her despair over her abandonment throws herself into the river.

The last act discloses Hermann still in the gambling house, winning steadily with the aid of the secret. In an unfortunate moment he turns the Queen of Spades and loses all he has won. The ghost of the Countess appears to him again, demanding his life. The warning by the spectre who had appeared to the Countess when she obtained the secret is fulfilled, for Hermann stabs himself.

There is little set melody in the opera, its music being mainly dramatic and passionate recitative marked by that tinge of melancholy which characterizes so much of Tchaikovsky's music. Its leading numbers are the quintet by Hermann's friends in the garden scene, Tomski's song describing the past life of the Countess with the three card refrain, and the passionate duet between Lisa and Hermann in the first act; the masked ball with the music of the shepherds and shepherdesses and minuet, written in Mozartean manner, and the scene in the Countess' chamber when Hermann seeks to obtain the secret, in the second; the ghost scene with the storm accompaniment and the closing duet of Hermann and Lisa in the third; and the climax of Hermann's death in the gambling house.

## VERDI (GIUSEPPE)

### *Ernani*

"**E**RNANI," opera in four acts, text by F. M. Piave, the subject taken from Victor Hugo's tragedy "Hernani," was first produced at the Teatro Fenice, Venice, March 9, 1844. The earlier performances of the opera gave the composer much trouble. Before the first production the police interfered, refusing to allow the representation of a conspiracy on the stage, so that many parts of the libretto, as well as much of the music, had to be changed. The blowing of Don Silva's horn in the last act was also objected to by one Count Mocenigo, upon the singular ground that it was disgraceful. The Count, however, was silenced more easily than the police. The chorus "Si ridesti il Leon di Castiglia" also aroused a political manifestation by the Venetians. The opera was given in Paris, January 6, 1846, and there it encountered the hostility of Victor Hugo, who demanded that the libretto should be changed. To accommodate the irate poet, the words were altered, the characters were changed to Italians, and the new title of "Il Proscritto" was given to the work.

The action of the opera takes place in Aragon, Spain, and the period is 1519. Elvira, a noble Spanish lady, betrothed to the grandee Don Gomez de Silva, is in love with the bandit Ernani, who forms a plan to carry her off. While receiving the congratulations of her friends upon her approaching marriage with Silva, Don Carlos, the King of Spain, enters her apartment, declares his passion for her, and tries to force her from the castle. She cries for help, and Ernani comes

to her rescue and defies the King. The situation is still further complicated by the sudden arrival of Silva, who declares he will avenge the insult. Finding, however, that it is the King whom he has challenged, he sues for pardon. In the second act, as the nuptials are about to be solemnized, Ernani enters, disguised as a pilgrim, and believing Elvira false to him, throws off his disguise and demands to be given up to the King, which Silva refuses, as he cannot betray a guest. Discovering, however, that Elvira and Ernani are attached to each other, he determines on vengeance. The King eventually carries off Elvira as a hostage of the faith of Silva, whereupon the latter challenges Ernani. The bandit refuses to fight with him, informs him that the King is also his rival, and asks to share in his vengeance, promising in turn to give up his life when Silva calls for it, and presenting him with a horn which he is to sound whenever he wishes to have the promise kept. In the third act, the King, aware that the conspirators are to meet in the catacombs of Aquisgrana, conceals himself there, and when the assassins meet to decide who shall kill him, he suddenly appears among them and condemns the nobles to be sent to the block. Ernani, who is a Duke, under the ban of the King of Castile, demands the right to join them, but the King magnanimously pardons the conspirators and consents to the union of Ernani and Elvira. Upon the very eve of their happiness, and in the midst of their festivities, the fatal horn is heard, and true to his promise Ernani parts from Elvira and kills himself.

The first act opens with a spirited chorus of banditti and mountaineers ("Allegri, beviami") as they are drinking and gambling in their mountain retreat. Ernani appears upon a neighboring height and announces himself in a despondent aria ("Come rugiada al Cespite"). A brief snatch of chorus intervenes, when he breaks out in a second and more passionate strain ("Dell' Esilio nel Dolore"), in which he sings of his love for Elvira. The third scene opens in Elvira's apartments, and is introduced with one of the most beautiful of Verdi's arias, "Ernani, involami," with which all concertgoers have become acquainted by its frequent repetition. A

graceful chorus of her ladies bearing gifts leads to a second and more florid number ("Tutto sprezzo che d'Ernani"). Don Carlos enters, and in the seventh scene has an aria ("Bella come un primo Amore") in which he declares his passion for Elvira, leading up to a dramatic duet between them ("Fiero Sangue d' Aragona"). This is followed in turn by a trio between the two and Ernani. The finale commences with an impressive and sonorous bass solo ("Infelice! e tuo credevi") by Silva, and closes with a septet and chorus.

The second act, like the first, opens with a chorus, this time, however, of mixed voices, the power of which is amplified by a military band on the stage. After three scenes of dramatic dialogue, an impassioned duet ("Ah! morir potessi adesso!") occurs between Ernani and Elvira, followed by a second, of great dramatic intensity, in the seventh scene ("La Vendetta piu tremenda"). The finale begins with a spirited appeal by Silva and Ernani for vengeance against the King ("In Arcione, Cavalieri") which is met by a stirring response from their followers ("Pronti vedi li tuoi Cavalieri"), sung by full male chorus and closing the act.

The third act is devoted to the conspiracy, and in the second scene Don Carlos has an impressive and at times thrilling soliloquy ("Gran Dio! costo sui sepolcrali Marmi"). The finale commences with the appearance of Don Carlos among the conspirators, and closes with the sextet and chorus, "O Sommo Carlo." Opening with a barytone solo it is gradually worked up in a crescendo of great power. The number is familiar from its English setting under the title, "Crowned with the Tempest."

The fourth act rapidly hurries to the tragic close, and is less interesting from a musical point of view, as the climax was reached in the finale of the third. The principal numbers are the chorus of masks in the first scene ("O come felici"), accompanied by military band, and the duet between Elvira and Ernani ("Cessaro i suoni") which passes from rapturous ecstasy to the despair of fate ("Per noi d' Amore il Talamo") as the horn of Silva is heard, reminding Ernani of his promise. Though one of the earliest of Verdi's works,

"Ernani" is one of his strongest in dramatic intensity, in the brilliancy and power of its concerted finales, and in the beauty of its chorus effects.

### *Rigoletto*

"Rigoletto," opera in three acts, text by Piave, the subject taken from Victor Hugo's tragedy, "Le Roi s'amuse," was first produced at Venice, March 11, 1851, with the following cast of the leading parts:

<i>Rigoletto</i> . . . . .	Sig. COLETTI.
<i>Duke</i> . . . . .	Sig. BEAUGARDE.
<i>Gilda</i> . . . . .	SIGNORA EVERS.

The part of Gilda has always been a favorite one with great artists, among whom Nantier-Didiée, Bosio, and Miolan-Carvalho played the role with extraordinary success. In the London season of 1860 Mario and Ronconi in the respective parts of the Duke and Rigoletto, it is said, gave dramatic portraiture which were among the most consummate achievements of the lyric stage. The records of its first production, like those of "Ernani," are of unusual interest. Verdi himself suggested Victor Hugo's tragedy to Piave for a libretto, and he soon prepared one, changing the original title, however, to "La Maledizione." Warned by the political events of 1848, the police flatly refused to allow the representation of a king on the stage in such situations as those given to Francis I. in the original tragedy. The composer and the manager of the theatre begged in vain that the libretto should be accepted, but the authorities were obstinate. At last a way was found out of the difficulty by the chief of police himself, who was a great lover of art. He suggested to the librettist that the King should be changed to a Duke of Mantua, and the title of the work to "Rigoletto," the name of the buffoon who figures in the place of the original Triboulet. Verdi accepted the alterations, and had an opera ready in forty days which by nearly all critics is considered his musical

masterpiece, notwithstanding the revolting character of the story.

The scene of the opera is laid in Mantua. Rigoletto, the privileged buffoon of the Duke, who also plays the part of pander in all his licentious schemes, among numerous other misdeeds has assisted his master in the seduction of the wife of Count Ceprano and the daughter of Count Monterone. The latter appears before the Duke and Rigoletto, and demands reparation for the dishonor put upon his house, only to find himself arrested by order of the Duke, and taunted in the most insolent manner by the buffoon, upon whom he invokes the vengeance of Heaven. Even the courtiers themselves are enraged at Rigoletto's taunts, and determine to assist in Monterone's revenge by stealing Gilda, the jester's daughter, whom they suppose to be his mistress. Closely as she had been concealed, she had not escaped the observation of the Duke, who in the guise of a poor student wins her affections and discovers her dwelling-place. Pretending that it is Count Ceprano's wife whom they are about to abduct, they even make Rigoletto assist in the plot and help convey his own daughter to the Duke's apartments. In his blind fury when he discovers the trick that has been played upon him, he hires Sparafucile, a professional assassin, to kill the Duke. The bravo allures the Duke to his house, intending to carry out his agreement; but his sister, Magdalena, is so fascinated with the handsome stranger, that she determines to save him. Sparafucile at first will not listen to her, but finally promises if any one else comes to the house before the time agreed upon for the murder he shall be the victim. Rigoletto meanwhile disguises his daughter in male attire in order that she may escape to Verona; but before she sets out he takes her to the vicinity of Sparafucile's house, that she may witness the perfidy of the Duke. While outside, she overhears the quarrel between Sparafucile and Magdalena, and learns his intention to murder the Duke, who is even then sleeping in the house. With a woman's devotion she springs forward to save the Duke's life, knocks at the door, and demands admittance. Sparafucile opens it, and as she enters stabs

her. He then thrusts her body into a sack, and delivers it to her father as the body of the man whom he had agreed to slay. Rigoletto, gloating over his revenge, is about to throw the sack into the river near by, when he suddenly hears the voice of the Duke. He tears open the sack to see whose body it contains, and by the glare of the lightning is horrified to find that it is his own daughter, and realizes that the malediction of Monterone has been accomplished. She expires in his arms, blessing her lover and father, while he sinks to the ground overwhelmed with the fulfilment of the terrible curse.

The first act opens in the ballroom of the ducal palace. After a brief dialogue between the Duke and one of his courtiers, the former vaunts his own fickleness in one of the most graceful and charming arias in the whole opera ("Questa o quella"). Some spirited dramatic scenes follow, which introduce the malediction of Monterone and the compact between Rigoletto and Sparafucile, and lead up to a scena of great power ("Io la Lingua, egli ha il Pugnali"), in which the buffoon vents his furious rage against the courtiers. A tender duet between Rigoletto and Gilda follows, and a second duet in the next scene between Gilda and the Duke ("Addio, Speranza ed Anima"), which for natural grace, passionate intensity, and fervid expression is one of Verdi's finest numbers. As the Duke leaves, Gilda, following him with her eyes, breaks out in the passionate love-song, "Caro Nome," which is not alone remarkable for its delicacy and richness of melody, but also for the brilliancy of its bravura, calling for rare range and flexibility of voice. The act closes with the abduction, and gives an opportunity for a delightful male chorus ("Zitti, zitti") sung *pianissimo*.

The second act also opens in the palace with an aria by the Duke ("Parmi veder le Lagrime"), in which he laments the loss of Gilda. Another fine chorus ("Scorrendo uniti remota Via") follows, from which he learns that Gilda is already in the palace. In the fourth scene Rigoletto has another scena ("Cortigiani vil razza dannata"), expressing in its musical alternations the whole gamut of emotions, from



the fury of despair to the most exquisite tenderness of appeal as he pleads with the courtiers to tell him where his daughter is. In the next scene he discovers her, and the act closes with a duet between them ("Tutte le Feste al Tempio"), which, after a strain of most impassioned tenderness, is interrupted by the passage of the guards conveying Monterone to prison, and then closes with a furious outburst of passion from Rigoletto. With the exception of two numbers, the last act depends for its effect upon the dramatic situations and the great power of the terrible denouement; but these two numbers are among the finest Verdi has ever given to the world. The first is the tenor solo sung in Sparafucile's house in the second scene by the Duke ("La Donna e mobile"), an aria of extreme elegance and graceful abandon, which is heard again in the last scene, its lightly tripping measures contrasting strangely with the savage glee of Rigoletto, so soon to change to wails of despair as he realizes the full force of the malediction. The second is the great quartet in the third scene between the Duke, Gilda, Magdalena, and Rigoletto ("Bella Figlia dell' Amore") which stands out as an inspiration in comparison with the rest of the opera, fine as its music is. The story itself is almost too repulsive for stage representation; but in beauty, freshness, originality, and dramatic expression the music of "Rigoletto" is Verdi's best; and in all this music the quartet is the masterpiece.

### *La Traviata*

"La Traviata," opera in three acts, text by Piave, is founded upon Dumas's "Dame aux Camélias," familiar to the English stage as "Camille," and was first produced at Venice, March 6, 1853, with the following cast of the principal parts:

<i>Violetta</i> . . . . .	Mme. DONATELLI
<i>Alfredo</i> . . . . .	M. GRAZIANI.
<i>Germon</i> . . . . .	M. VARESI.

The original play is supposed to represent phases of modern French life; but the Italian libretto changes the period to the year 1700, in the days of Louis XIV; and there are also some material changes of characters,—Marguerite Gauthier of the original appearing as Violetta Valery, and Olympia as Flora Belvoix, at whose house the ball scene takes place.

The opera at its first production was a complete failure, though this was due more to the singers than to the music. It is said that when the doctor announced in the third act that Mme. Donatelli, who impersonated the consumptive heroine, and who was one of the stoutest ladies ever seen on the stage, had but a few days to live, the whole audience broke out into roars of laughter. Time has brought its consolations to the composer, however, for "*Traviata*" is now one of the most popular operas in Italian repertory. When it was first produced in Paris, October 27, 1864, Christine Nilsson made her debut in it. In London, the charming little singer Mme. Piccolomini made her debut in the same opera, May 24, 1856. Adelina Patti, subsequently, not only made Violetta the strongest character in her repertory, but has been without question the most finished representative of the fragile heroine the stage has seen.

The story as told by the librettist simply resolves itself into three principal scenes,—the supper at Violetta's house, where she makes the acquaintance of Alfred, and the rupture between them occasioned by the arrival of Alfred's father; the ball at the house of Flora; and the death scene and reconciliation, linked together by recitative, so that the dramatic unity of the original is lost to a certain extent. The first act opens with a gay party in Violetta's house. Among the crowd about her is Alfred Germont, a young man from Provence, who is passionately in love with her. The sincerity of his passion finally influences her to turn aside from her life of voluptuous pleasure and to cherish a similar sentiment for him. In the next act we find her living in seclusion with her lover in a country-house in the environs of Paris, to support which she has sold her property in the city. When

Alfred discovers this he refuses to be the recipient of her bounty, and sets out for Paris to recover the property. During his absence his father, who has discovered his retreat, visits Violetta, and pleads with her to forsake Alfred, not only on his own account, but to save his family from disgrace. Touched by the father's grief, she consents, and secretly returns to Paris, where she once more resumes her old life. At a ball given by Flora Belvoix, one of Violetta's associates, Alfred meets her again, overwhelms her with reproaches, and insults her by flinging her miniature at her feet in presence of the whole company. Stung by her degradation, Violetta goes home to die, and too late Alfred learns the real sacrifice she has made. He hastens to comfort her, but she dies forgiving and blessing him.

After a short prelude the first act opens with a vivacious chorus of the guests at Violetta's supper, leading to a drinking song ("Libiamo, libiamo") in waltz time, sung first by Alfred and then by Violetta, the chorus echoing each couplet with very pretty effect. After a long dialogue between the two, closing with chorus, Violetta has a grand scena which is always a favorite show-piece with concert artists. It begins with an andante movement ("Ah! fors e lui"), expressive of the suddenly awakened love which she feels for Alfred, with a refrain of half a dozen measures in the finale which might be called the Violetta motive, and then suddenly develops into a brisk and sparkling allegro ("Sempre libera") full of the most florid and brilliant ornamentation, in which she again resolves to shut out every feeling of love and plunge into the whirl of dissipation. This number, unlike most of Verdi's finales, which are concerted, closes the act.

The second act opens in the country-house with an effective tenor aria ("De' miei bollenti") sung by Alfred. In the next scene Germont enters, and after a brief dialogue with Violetta sings a short cantabile ("Pura siccome un Angelo"), leading to a duet ("Dite alla Giovine") with Violetta which is full of tenderness. In the interview which immediately follows between Germont and Alfred, the father appeals to his son with memories of home in an andante ("Di Provenza

il mar") which in form and simplicity and simple pathos of expression might almost be called a ballad. The next scene changes to the ballroom of Flora, and is introduced with a peculiar chorus effect. A masked chorus of gypsies, accompanying their measures with tambourines, is followed by a second chorus of matadors, also in mask, who accent the time with the pikes they carry, the double number ending with a gay bolero. The act closes with a long duet between Violetta and Alfred, developing in the finale, by the entrance of Germont, into a very strong and dramatic trio.

The third act opens in Violetta's chamber with a reminiscence of the introduction. As she contemplates her changed appearance in the mirror, she bids a sad farewell to her dreams of happiness in the aria ("Addio! del passato") in harsh contrast with which is heard a bacchanalian chorus behind the scenes ("Largo al Quadrupede"). In the next scene occurs the passionate duet with Alfred ("Parigi, o cara"), which is a close copy of the final duet in "Trovatore," between Manrico and Azucena. It is followed by the aria ("Ah! gran Dio") for Violetta, which leads to the concluding quintet and death scene.

### *Il Trovatore*

"Il Trovatore," opera in four acts, words by Cammarano, was first produced in Rome, January 19, 1853, with Mme. Penco, Mme. Goggi, MM. Baucardé, Guicciardi, and Balderi in the cast. In 1857 it was brought out in Paris as "Le Trouvere," with Mario as the Count, Mme. Frezzolini as Leonora, and Mme. Borghi-Mamo as Azucena, and in London, 1856, in English, as "The Gypsy's Vengeance." It was first produced in New York with Signora Steffanone, Signorina Vestvali, Signori Brignoli, and Amodio in the cast May 2, 1855. It was produced in Rome in the same year with "La Traviata," but unlike the latter, it was greeted at once with an enthusiastic welcome.

The opera opens with a midnight scene at the palace of

Aliaferia, where the old servitor, Ferrando, relates to his associates the story of the fate of Garzia, brother of the Count di Luna, in whose service they are employed. While in their cradles, Garzia was bewitched by an old gypsy, and day by day pined away. The gypsy was burned at the stake for sorcery; and in revenge Azucena, her daughter, stole the sickly child. At the opening of the opera his fate has not been discovered. As the servitor closes his narrative and he and his companions depart, the Count di Luna enters and lingers by the apartment of the Duchess Leonora, with whom he is in love. Hearing his voice, Leonora comes into the garden, supposing it is Manrico, the troubadour, whom she had crowned victor at a recent tournament, and of whom she had become violently enamoured. As she greets the Count, Manrico appears upon the scene and charges her with infidelity. Recognizing her error, she flies to Manrico for protection. The Count challenges him to combat, and as they prepare to fight she falls to the ground insensible.

In the second act we are introduced to a gypsy camp, where Azucena relates to Manrico, who has been wounded in the duel with the Count, the same story which Ferrando had told his friends, with the addition that when she saw her mother burning she caught up the Count's child, intending to throw it into the flames, but by a mistake sacrificed her own infant. As the story concludes, a messenger arrives, summoning Manrico to the defence of the castle of Castellar, and at the same time informing him that Leonora, supposing him dead, has gone to a convent. He arrives at the convent in time to rescue her before she takes her vows, and bears her to Castellar, which is at once besieged by the Count's forces.

The third act opens in the camp of the Count, where Azucena, arrested as a spy, is dragged in. She calls upon Manrico for help. The mention of his rival's name only adds fuel to the Count's wrath, and he orders the gypsy to be burned in sight of the castle. Ferrando has already recognized her as the supposed murderer of the Count's brother, and her filial call to Manrico also reveals to him that she

is his mother. He makes a desperate effort to rescue her, but is defeated, taken prisoner, and thrown into a dungeon with Azucena. Leonora vainly appeals to the Count to spare Manrico, and at last offers him her hand if he will save his life. He consents, and Leonora hastens to the prison to convey the tidings, having previously taken poison, preferring to die rather than fulfil her hateful compact. Manrico refuses his liberty, and as Leonora falls in a dying condition the Count enters and orders Manrico to be put to death at once. He is dragged away to execution, but as the Count triumphantly forces Azucena to a window and shows her the tragic scene, she reveals her secret, and informing the horror-stricken Count that he has murdered his own brother, falls lifeless to the ground.

The first act opens with a ballad in mazurka time ("Abbieta Zingara"), in which Ferrando relates the story of the gypsy, leading up to a scena for Leonora, which is treated in Verdi's favorite style. It begins with an andante ("Tacea la Notte placida"), a brief dialogue with her attendant Inez intervening, and then develops into an allegro ("Di tale Amor") which is a brilliant bit of bravura. A brief snatch of fascinating melody behind the scenes ("Deserto sulla Terra") introduces Manrico, and the act closes with a trio ("Di geloso Amor sprezzato").

The second act opens with the Anvil Chorus in the camp of the gypsies ("La Zingarella"), the measures accented with hammers upon the anvils. This number is so familiar that it does not need further reference. As its strains die away in the distance, Azucena breaks out into an aria of intense energy, with very expressive accompaniment ("Stride la Vampa"), in which she tells the fearful story of the burning of her mother. A dramatic dialogue with Manrico ensues, closing with a spirited aria for tenor ("Mal reggendo") and duet ("Sino all' elsa"). The scene is interrupted by the notes of a horn announcing the arrival of a messenger. The second scene is introduced by a broad and beautifully sustained aria for the Count ("Il balen del suo"), and, like Leonora's numbers in the garden scene, again develops from

a slow movement to a rapid and spirited march tempo ("Per me Ora fatale"), the act closing with a concerted effect of quartet and chorus.

The third act is introduced with a stirring soldiers' chorus. Azucena is dragged in and sings a plaintive lament for Manrico ("Giorni poveri"). Two duets follow, between Azucena and the Count, and Manrico and Leonora,—the second accompanied by the organ in the convent chapel. The act closes with the spirited aria, "Di quella Pira," for Manrico.

The last act opens with a florid aria for Leonora ("D' Amor sull' ali rose"), leading to the Miserere ("Ah, che la Morte")—a number which has never yet failed to charm audiences. As the Count enters, Leonora has another powerful aria ("Mira, di acerbe"), which in the next scene is followed by the familiar duet between Azucena and Manrico ("Si la stanchezza"), upon which Verdi lavished his musical skill with charming effect. The last scene closes with the tragedy.

### *The Masked Ball*

"Il Ballo in Maschera," opera in three acts, text by M. Somma, was first produced in Rome, February 17, 1859, with Fraschini as Ricardo and Mlle. Lagrua as Amelia. In preparing his work for the stage, Verdi encountered numerous obstacles. The librettist used the same subject which M. Scribe had adapted for Auber's opera ("Gustavus III"), and the opera was at first called by the same name,— "Gustavo III." It was intended for production at the San Carlo, Naples, during the Carnival of 1858; but while the rehearsals were proceeding, Orsini made his memorable attempt to kill Napoleon III, and the authorities at once forbade a performance of the work, as it contained a conspiracy scene. The composer was ordered to set different words to his music, but he peremptorily refused; whereupon the manager brought suit against him, claiming forty thousand dollars' damages. The disappointment nearly incited a revolution in Naples.

Crowds gathered in the streets shouting, "Viva Verdi," implying at the same time, by the use of the letters in Verdi's name, the sentiment, "Viva Vittorio Emmanuele Re Di Italia." A way out of his difficulties, however, was finally suggested by the impresario at Rome, who arranged with the censorship to have the work brought out at the Teatro Apollo as "Un Ballo in Maschera." The scene was changed to Boston, Massachusetts, and the time laid in the colonial period, notwithstanding the anachronism that masked balls were unknown at that time in New England history. The Swedish King appeared as Ricardo, Count of Warwick and Governor of Boston, and his attendants as Royalists and Puritans, among them two negroes, Sam and Tom, who are very prominent among the conspirators. In this form, the Romans having no objection to the assassination of an English governor, the opera was produced with great success.

The first act opens in the house of the Governor, where a large party, among them a group of conspirators, is assembled. During the meeting a petition is presented for the banishment of Ulrico, a negro sorcerer. Urged by curiosity, the Governor, disguised as a sailor and accompanied by some of his friends, pays him a visit. Meanwhile another visit has been planned. Amelia, the wife of the Governor's secretary, meets the witch at night in quest of a remedy for her passion for Ricardo, who of course has also been fascinated by her. They arrive about the same time, and he overhears Ulrico telling her to go to a lonely spot, where she will find an herb potent enough to cure her of her evil desires. The Governor follows her, and during their interview the Secretary hurriedly rushes upon the scene to notify him that conspirators are on his track. He throws a veil over Amelia's face and orders Reinhart, the Secretary, to conduct her to a place of safety without seeking to know who she is. He consents, and the Governor conceals himself in the forest. The conspirators meanwhile meet the pair, and in the confusion Amelia drops her veil, thus revealing herself to Reinhart. Furious at the Governor's perfidy, he joins the conspirators. In the denouement the Secretary



stabs his master at a masquerade, and the latter while dying attests the purity of Amelia, and magnanimously gives his secretary a commission appointing him to a high position in England.

After a brief prelude, the first act opens with a double chorus, in which the attitude of the friends of the Governor and the conspirators against him is strongly contrasted. In the next scene Ricardo and his page, Oscar, enter; and after a short dialogue Ricardo sings a very graceful romanza ("La rivedra nell' Estasi"), which in the next scene is followed by a spirited aria for Reinhart ("Di Speranze e glorie Piena"). In the fourth scene Oscar has a very pretty song ("Volta la Terrea"), in which he defends Ulrico against the accusations of the judge, leading up to an effective quintet and chorus which has a flavor of the opera bouffe style. In grim contrast with it comes the witch music in the next scene ("Re del abisso"), set to a weird accompaniment. As the various parties arrive, a somewhat talky trio ensues between Amelia, Ulrico, and Ricardo, followed in the next scene by a barcarole ("Di' tu se fedele"), sung by Ricardo, leading to a concerted finale full of sharp dramatic contrasts.

The second act opens upon a moonlight scene on the spot where murderers are punished; and Amelia, searching for the magic herb, sings a long dramatic aria ("Ma dall Arido") consisting of abrupt and broken measures, the orchestra filling the gaps with characteristic accompaniment. Ricardo appears upon the scene, and the passionate love-duet follows ("M' ami, m' ami"). The interview is ended by the sudden appearance of Reinhart, who warns the Governor of his danger, the scene taking the form of a spirited trio ("Odi tu come"). A buffo trio closes the act, Sam and Tom supplying the humorous element with their laughing refrain.

The last act opens in Reinhart's house with a passionate scene between the Secretary and his wife, containing two strong numbers, a minor andante ("Morro, ma prima in Grazia") for Amelia, and an aria for Reinhart ("O Dolcezzo Perdute"). The conspiracy music then begins, and leads to the ball scene, which is most brilliantly worked up with

orchestra, military band, and stringed quartet behind the scenes supplying the dance music, and the accompaniment to the tragical conspiracy, in the midst of which, like a bright sunbeam, comes the page's bewitching song ("Saper vorreste"). The opera closes with the death of Ricardo. "The Masked Ball" was the last work Verdi wrote for the Italian stage, and though uneven in its general effect, it contains some of his most original and striking numbers,—particularly those allotted to the page and Reinhart.

### *Aïda*

"Aïda," opera in four acts, was first produced for the inauguration of the new opera house at Cairo, Egypt, December 24, 1871, and was written upon a commission from the Khedive of that country. The cast was as follows:

<i>Aïda</i> . . . . .	Signora POZZONI.
<i>Amneris</i> . . . . .	Signora GROSSI.
<i>Rhadames</i> . . . . .	Signor MONGINI.
<i>Amonasro</i> . . . . .	Signor COSTA.
<i>Ramfis</i> . . . . .	Signor MEDINI.
<i>King</i> . . . . .	Signor STELLER.

The subject of the opera was taken from a sketch, originally written in prose, by the director of the Museum at Boulak, which was afterwards rendered into French verse by M. Camille de Locle, and translated thence into Italian for Verdi by Sig. A. Ghizlandoni. It is notable for Verdi's departure from the conventional Italian forms and the partial surrender he made to the constantly increasing influence of the so-called "music of the future." The subject is entirely Egyptian, and the music is full of Oriental color.

The action of the opera passes in Memphis and Thebes, and the period is in the time of the Pharaohs. Aïda, the heroine, is a slave, daughter of Amonasro, the King of Ethiopia, and at the opening of the opera is in captivity among the Egyptians. A secret attachment exists between

herself and Rhadames, a young Egyptian warrior, who is also loved by Amneris, daughter of the sovereign of Egypt. The latter suspects that she has a rival, but does not discover her until Rhadames returns victorious from an expedition against the rebellious Amonasro, who is brought back a prisoner. The second act opens with a scene between Amneris and Aïda, in which the Princess wrests the secret from the slave by pretending that Rhadames has been killed; and the truth is still further revealed when Rhadames pleads with the King to spare the lives of the captives. The latter agrees to release all but Aïda and Amonasro, bestows the hand of Amneris upon the unwilling conqueror, and the act closes amid general jubilation. Acting upon Amonasro's admonitions, Aïda influences Rhadames to fly from Egypt and espouse the cause of her father. The lovers are overheard by Amneris and Ramfis, the high priest. The Princess, with all the fury of a woman scorned, denounces Rhadames as a traitor. He is tried for treason and condemned to be buried alive in the vaults under the temple of the god Phtah. Pardon is offered him if he will accept the hand of Amneris, but he refuses and descends to the tomb, where he finds Aïda awaiting him. The stones are sealed above them and the lovers are united in death, while Amneris, heart-broken over the tragedy her jealousy has caused, kneels in prayer before their sepulchre.

After a short prelude, consisting of a beautiful pianissimo movement, mainly for the violins, somewhat Wagnerian in its general style, the first act opens in the hall of the King's palace at Memphis. A short dialogue between Rhadames and the priest Ramfis leads to a delicious *romanza* ("Céleste Aïda") which is entirely fresh and original, recalling nothing that appears in any of Verdi's previous works. It is followed by a strong declamatory duet between Rhadames and Amneris, which upon the appearance of Aïda develops into a trio ("Vieni, o Diletta"). In the next scene the King and his retinue of ministers, priests, and warriors enter, and a majestic ensemble occurs, beginning with a martial chorus ("Su! del Nilo") in response to the appeal of the priests.

As the war chorus dies away and the retinue disappears, Aïda has a scena of great power. It begins with a lament for her country ("Ritorna Vincitor"), in passionate declamatory phrases, clearly showing the influence of Wagner; but in its smooth, flowing cantabile in the finale ("Numi, pietà"), Verdi returns to the Italian style again. The final scene is full of Oriental color and barbaric richness of display. The consecrated arms are delivered to Rhadames. The priestesses behind the scene to the accompaniment of harps, and the priests in front with sonorous chant, invoke the aid of the god Phtah, while other priestesses execute the sacred dance. An impressive duet between Ramfis and Rhadames closes the act. In this finale, Verdi has utilized two native Egyptian themes,—the melody sung by the priestesses with the harps, and the dance-melody given out by the flutes.

The second act opens with a female chorus by the slave girls, the rhythm of which is in keeping with the Oriental scene, followed by an impassioned duet between Amneris and Aïda ("Alla Pompa che si appresta"), through which are heard the martial strains of the returning conqueror. The second scene opens the way for another ensemble, with massive choruses, a stirring march and ballet, heralding the victory of Rhadames. A solemn, plaintive strain runs through the general jubilation in the appeal of Amonasro ("Questa assisa ch' io vesto") to the King for mercy to the captives. The finale begins with the remonstrances of the priests and people against the appeals of Amonasro and Rhadames, and closes with a dramatic concerted number,—a quintet set off against the successive choruses of the priests, prisoners, and people ("Gloria all' Egitto").

The third act, like the first, after a brief dialogue, opens with a lovely romanza ("O Cieli azzurri"), sung by Aïda, and the remainder of the act is devoted to two duets,—the first between Amonasro and Aïda, and the second between Rhadames and Aïda. They are revelations in the direction of combining the poetic and musical elements, when compared with any of the duets in Verdi's previous operas. In the last act the first scene contains another impressive duet between

Rhadames and Amneris ("Chi ti salva, o Sciagurato"), ending with the despairing song of Amneris ("Ohimè! morir mi sento"). In the last scene the stage is divided into two parts. The upper represents the temple of Vulcan, or Phtah, crowded with priests and priestesses, chanting as the stone is closed over the subterranean entrance, while below, in the tomb, Aïda and Rhadames sing their dying duet ("O Terra, addio"), its strains blending with the jubilation of the priests and the measures of the priestesses' sacred dance. "Aïda" is unquestionably the greatest, if not the most popular, of Verdi's works. It marks a long step from the style of his other operas towards the production of dramatic effect by legitimate musical means, and shows the strong influence Wagner had upon him.

### *Othello*

"Othello," opera in four acts, text by Boito, after the Shakesperean tragedy, first produced at La Scala Theatre, Milan, February 5, 1887, with the following cast:

<i>Othello</i> . . . . .	Sig. TAMAGNO.
<i>Iago</i> . . . . .	Sig. MAUREL.
<i>Cassio</i> . . . . .	Sig. PAROLI.
<i>Roderigo</i> . . . . .	Sig. FORNARI.
<i>Ludovico</i> . . . . .	Sig. NAVARRINI.
<i>Desdemona</i> . . . . .	Sig. PANTALEONI.

The curtain rises upon a scene in Cyprus. A storm is raging, and a crowd, among them Iago, Cassio, and Roderigo, watch the angry sea, speculating upon the fate of Othello's vessel, which finally arrives safely in port amid much rejoicing. After returning the welcomes of his friends he enters the castle with Cassio and Montano. The conspiracy at once begins by the disclosure by Iago to Roderigo of the means by which Cassio's ruin may be compassed. Then follows the quarrel, which is interrupted by the appearance of Othello, who deprives Cassio of his office. A love scene ensues be-

tween Desdemona and the Moor; but in the next act the malignity of Iago has already begun to take effect, and the seeds of jealousy are sown in Othello's breast. His suspicions are freshly aroused when Desdemona intercedes in Cassio's behalf, and are changed to conviction by the handkerchief episode and Iago's artful insinuation that Cassio mutters the name of Desdemona in his sleep; at which the enraged Moor clutches him by the throat and hurls him to the ground. In the third act Iago continues his diabolical purpose, at last so inflaming Othello's mind that he denounces Desdemona for her perfidy. The act concludes with the audience to the Venetian embassy, during which he becomes enraged, strikes Desdemona, and falls in convulsions. The last act transpires in her chamber, and follows Shakespeare in all the details of the smothering of Desdemona and the death of Othello.

There is no overture proper to the opera. After a few vigorous bars of prelude, the scene opens with a tempestuous and striking description of a sea-storm by the orchestra, with the choruses of sailors and Cypriots rising above it and expressing alternate hope and terror. After a short recitative the storm dies away, and the choral phrases of rejoicing end in a pianissimo effect. A hurried recitative passage between Iago and Roderigo introduces a drinking scene in which Iago sings an expressive brindisi with rollicking responses by the chorus ("Inaffia l'ugola-trinca tra canna"). The quarrel follows, with a vigorous and agitated accompaniment, and the act comes to a close with a beautiful love-duet between Othello and Desdemona ("Già nella Notte deusa").

The second act opens with recitative which reveals all of Iago's malignity, and is followed by his monologue, in which he sings a mock Credo ("Credo in un Dio crudel") which is Satanic in utterance. It is accompanied with tremendous outbursts of trumpets, and leads up to a furious declamatory duet with Othello ("Misericordia"). The next number brings a grateful change. It is a graceful mandolinata ("Dove guardi splendono") sung by children's voices and accompanied by mandolins and guitars, followed by a charming chorus of mariners, who bring shells and corals to Desdemona. The

intercession episode ensues, leading to a grand dramatic quartet for Desdemona, Emilia, Iago, and Othello. The latter then sings a pathetic but stirring melody with trumpet accompaniment, the farewell to war ("Addio sublimi incanti"), and the act closes with a tumultuous duet between himself and Iago.

The third act opens with an expressive duet for Othello and Desdemona ("Dio ti giocondi"), in which the growing wrath of the former and the sweet and touching unconsciousness of the other are happily contrasted. A sad monologue by Othello ("Dio! mi potevi scagliar") prepares the way for the coming outbreak. The handkerchief trio follows, in which the malignity of Iago, the indignation of Othello, and the inability of Cassio to understand the fell purpose of Iago are brought out with great force. At its close a fanfare of trumpets announces the Venetian embassy, and the finale begins with much brilliancy. Then follows the scene in which Othello smites down Desdemona. She supplicates for mercy in an aria of tender beauty ("A terra! si, nel livido"), which leads up to a strong sextet. All the guests depart but Iago; and as Othello, overcome with his emotions, swoons away, the curtain falls upon Iago's contemptuous utterance, "There lies the lion of Venice."

The fourth act is full of musical beauty. After an orchestral introduction in which the horn has a very effective solo, the curtain rises and the action transpires in Desdemona's chamber. The scene opens with a touching recitative between Desdemona and Emilia. While the former prepares herself for slumber she sings the "Willow Song" ("Piangea cantando"), an unaffected melody as simple and characteristic as a folk-song. Emilia retires, and by a natural transition Desdemona sings an "Ave Maria" ("Ave Maria plena de' grazia"), which is as simple and beautiful in its way as the "Willow Song." She retires to her couch, and in the silence Othello steals in, dagger in hand, the contra-basses giving out a sombre and deep-toned accompaniment which is startling in its effect. He kisses her, the motive from the love-duet appearing in the orchestra; then, after a hurried dialogue, stifles her. He then kills himself, his last words

being a repetition of those in the duet, while the strings tenderly give out the melody again.

### *Falstaff*

"Falstaff," opera in three acts, text by Arrigo Boito, was first performed March 12, 1893, at the Teatro alla Scala, Milan, with the following cast of characters:

<i>Mistress Ford</i> . . . . .	Signora ZILLI.
<i>Nannetta</i> . . . . .	Madame STEHLE.
<i>Fenton</i> . . . . .	M. GARBIN.
<i>Dr. Caius</i> . . . . .	Sig. PAROLI.
<i>Pistola</i> . . . . .	Sig. ARIMONDI.
<i>Mistress Page</i> . . . . .	Signora GUERRINI.
<i>Mistress Quickly</i> . . . . .	Signora PASQUA.
<i>Ford</i> . . . . .	Sig. PINI-CORSI.
<i>Bardolfo</i> . . . . .	Sig. PELAGALLI-ROSSETTI.
<i>Falstaff</i> . . . . .	M. MAUREL.

The libretto, though mainly based upon "The Merry Wives of Windsor," also levies some contributions upon "Henry IV," particularly in the introduction of the monologue upon honor, and illustrates Boito's skill in adaptation as well as his remarkable powers in condensation. In the arrangement of the comedy the five acts are reduced to three. The characters Shallow, Slender, William, Page, Sir Hugh Evans, Simple, and Rugby are eliminated, leaving Falstaff, Fenton, Ford, Dr. Caius, Bardolph, Pistol, Mistress Ford, Mistress Page, Anne, Dame Quickly, and three minor characters as the *dramatis personæ*, though Anne appears as Nannetta and is the daughter of Ford instead of Page.

The first act opens with a scene at the Garter Inn, disclosing an interview between Falstaff and Dr. Caius, who is complaining of the ill treatment he has received from the fat Knight and his followers, but without obtaining any satisfaction. After his departure, Falstaff seeks to induce Bardolph and Pistol to carry his love letters to Mistresses Ford and Page; but they refuse, upon the ground that their honor would be assailed, which gives occasion for the introduction



of the monologue from "Henry IV." The letters are finally intrusted to a page, and the remainder of the act is devoted to the plots of the women to circumvent him, with an incidental revelation of the loves of Fenton and Nannetta, or Anne Page. In the second act, we have Falstaff's visit to Mistress Ford, as planned by the merry wives, the comical episode of his concealment in the buck-basket, and his dumping into the Thames. In the last act, undaunted by his watery experiences, Falstaff accepts a fresh invitation to meet Mistress Ford in Windsor Park. In this episode occurs the fairy masquerade at Herne's Oak, in the midst of which he is set upon and beaten, ending in his complete discomfiture. Then all is explained to him; Nannetta is betrothed to Fenton; and all ends, merry as a marriage bell.

There is no overture. After four bars of prelude the curtain rises, and the composer introduces Dr. Caius with the single exclamation, "Falstaff," and the latter's reply, "Ho! there," which are emblematic of the declamatory character of the whole opera; for although many delightful bits of melody are scattered through it, the instrumentation really tells the story, as in the Wagner music-drama, though in this latest work of the veteran composer there is less of the Wagnerian idea than in his "Aïda." The first scene is mainly humorous dialogue, but there are two notable exceptions,—the genuine lyrical music of Falstaff's song (" 'T is she with Eyes like Stars"), and the Honor monologue, a superb piece of recitative with a characteristic accompaniment in which the clarinets and bassoons fairly talk, as they give the negative to the Knight's sarcastic questions. The most attractive numbers of the second scene are Mistress Ford's reading of Falstaff's letter, which is exquisitely lyrical, a quartet, a capella, for the four women ("He'll surely come courting"), followed by a contrasting male quartet ("He's a foul, a ribald Thief"), the act closing with the two quartets offsetting each other, and enclosing an admirable solo for Fenton.

The second act opens with the interview between Dame Quickly and Falstaff, in which the instrumentation runs the

whole gamut of ironical humor. Then follows the scene between Ford and Falstaff, in which the very clink of the money, and Falstaff's huge chuckles, are deliberately set forth in the orchestra with a realism which is the very height of the ridiculous, the scene closing with an expressive declamation by Ford ("Do I dream? Or, is it reality?"). The second scene of the act is mainly devoted to the ludicrous incident of the buck-basket, which is accompanied by most remarkable instrumentation; but there are one or more captivating episodes; such as Dame Quickly's description of her visit ("'T was at the Garter Inn") and Falstaff's charming song ("Once I was Page to the Duke of Norfolk").

The third act opens in the Inn of the Garter, and discloses Falstaff soliloquizing upon his late disagreeable experiences:

"Ho! landlord!  
Ungrateful world, wicked world,  
Guilty world!  
Landlord! a glass of hot sherry.  
Go, go thy way, John Falstaff,  
With thee will cease the type  
Of honesty, virtue, and might."

As the fat Knight soliloquizes and drinks his sack the orchestra joins in a trill given out by piccolo, and gradually taken by one instrument after the other, until the whole orchestra is in a hearty laugh and shaking with string, brass, and wood-wind glee. Then enters Dame Quickly, mischief-maker, who sets the trap at Herne's Oak in Windsor Forest, into which Falstaff readily falls. The closing scene is rich with humor. It opens with a delightful love song by Fenton ("From those sweet Lips a Song of Love arises"). The conspirators enter one after the other, and at last Falstaff, disguised as the sable hunter. The elves are summoned, and glide about to the delicious fairy music accompanying Nannetta's beautiful song ("While we dance in the Moonlight"). From this point the action hastens to the happy denouement, and the work concludes with a fugue which is imbued with the very spirit of humor and yet is strictly constructed.

While the vocal parts are extraordinary in their declamatory significance, the strength of the opera lies in the instrumentation, and its charm in the delicious fun and merriment which pervade it all and are aptly expressed in the closing lines:

"All in this world is jesting.  
Man is born to be jolly,  
E'en from grief some happiness wresting  
Sure proof against melancholy."

### *La Forza del Destino*

"*La Forza del Destino*" ("The Force of Destiny"), opera in four acts, was composed to a text by Piave who based his work upon a drama, "*Don Alvaro o la fuerza del sino*", by Don Angelo Saavedra, Duke de Rivas. The first production took place at Leningrad (St. Petersburg), November 10, 1862.

The following are the characters of the opera:

<i>The Marquis of Calatrava</i> . . . . .	BASS
<i>Donna Leonora, daughter of the Marquis</i> . . . . .	SOPRANO
<i>Don Carlo of Vargas, son of the Marquis</i> . . . . .	BARITONE
<i>Don Alvaro, a young nobleman</i> . . . . .	TENOR
<i>Preziosilla, a Gypsy</i> . . . . .	MEZZO-SOPRANO
<i>Guardiano, an Abbot</i> . . . . .	BASS
<i>Melitone, a Friar</i> . . . . .	BARITONE
<i>Curra, Leonora's maid</i> . . . . .	SILENT
<i>An Alcade</i> . . . . .	BASS
<i>A Surgeon</i> . . . . .	TENOR
<i>Spanish and Italian Peasants, Soldiers, Franciscan Friars, etc.</i>	

The action of the opera takes place in Seville, Spain, at the end of the 18th century. The first act opens in the house of the Marquis of Calatrava, whose daughter, Leonora, has resolved to marry (against her father's will) Don Alvaro, son of the Viceroy of Peru. With the aid of her attendant, Curra, Leonora has arranged to elope with Don Alvaro. The Marquis has retired to bed and Leonora awaits impatiently the arrival of her lover. Don Alvaro enters, but with his arrival the woman who had intended to brave

her father's anger by deserting her home for him, becomes reluctant to take the fatal step. The young man persuades her, however, and they are about to leave the mansion when the Marquis, having heard the voices of Don Alvaro and of his daughter, bursts into the room with his drawn sword in his hand. Filled with fury, the father of Leonora orders his servants to seize her supposed seducer, but Don Alvaro draws his pistol and then, determined to yield himself without resistance to the Marquis, throws the weapon away from him. As the pistol falls it goes off and the shot fatally wounds Leonora's father. The latter sinks dying and with his last breath curses his daughter.

The first scene of the second act takes place in an inn at the village of Hornacuelos. Here Don Carlo, Leonora's brother, comes disguised as a student with the intention of killing both his sister and her supposed seducer. To the inn, too, Leonora also has come disguised in male attire, for she has determined—since she has lost all trace of Don Alvaro—to take refuge in a convent. Appearing at a half closed door, the woman sees her brother in the midst of the crowd of villagers. Don Carlo and the villagers are urged by the gypsy Preziosilla to go to Italy and join the troops in the expedition against the Germans ("Al suon del tamburo"). Don Carlos tells his story to the Alcade or mayor ("Son Pereda, son ricco donore").

The second scene discloses the facade of the Church of the Madonna degli Angeli, with the convent in immediate proximity. Leonora, still disguised in male attire, enters. She prays to the Virgin ("Madre, madre"), her supplication being intermingled with the voices of the nuns in the chapel of the convent. Leonora rings the convent bell and confesses to the abbot, who permits her to retire to a hermitage among the rocks. The great door of the church is opened and before the altar Guardiano, the abbot, consigns Leonora to her life of solitude and prayer.

In the third act the scene is shifted to Italy. Don Alvaro, who has joined the Spanish army under the name Don Federico Herreros, enters the camp at night. Hearing cries

and the clashing of swords in the distance, he runs in the direction of the sounds and rescues Don Carlo, who also has joined the army, from the attacks of ruffians with whom he had been gambling. The two men, unconscious of each other's identity, become friends.

The scene changes to a small room in the house of a Spanish officer. The noise of battle comes through the open window. Soldiers bring in Don Alvaro, who has been wounded. Don Carlo and a surgeon care for him solicitously. Don Alvaro, believing that he is about to die, sends the surgeon away and prays his friend to burn a package of letters which he hands to him. Don Carlo is suspicious that the wounded man is none other than the murderer of his father, but he has promised to destroy the papers unread and resists the temptation to examine them. However, a portrait of Leonora is disclosed in the bag from which the letters have been drawn. Don Carlo is triumphant in the discovery of his long-sought-for victim ("Ah! eglie salvo!").

There is a change of scene to a military encampment near Vallettri. It is night. Don Alvaro enters, soon to be followed by Don Carlo, who challenges him to fight. The former protests his innocence, either of the murder of the Marquis of Calatrava or the seduction of Don Carlo's sister. Don Carlo, whose fury has altogether mastered him, persists in his challenge and the two men draw their swords and attack each other. Soldiers run in and separate the combatants, Don Carlos frenziedly endeavoring to renew the battle. Don Alvaro determines to seek peace in a monastery. The sun rises and the scene ends with the lively bustle of the camp, Preziosilla closing it with his soldier's song "Rataplan, rataplan, della gloria".

The fourth act returns to the scene of the second—the Convent of the Madonna degli Angeli. Don Alvaro has entered the monastery and has taken the name Father Raffaele. The abbot, Guardiano, and Melitone, one of the friars, are discussing him when the bell at the door is rung violently and Don Carlo enters. He demands that Father Raffaele be brought to him. In the long scene between

the two men, who are left alone by the abbot and Melitone, Don Carlo heaps every insult upon his enemy in order to make him fight. Don Alvaro withstands these taunts, even the blow on the face which Don Carlo deals him, but at length his fury masters him. He picks up his sword and the two men rush out to do battle until one of them is killed.

The scene changes and discloses a rocky valley, a grotto being in the background. From this grotto Leonora emerges and prays for the peace and happiness which have been withheld from her ("Pace, pace, mio Dio"). She re-enters the grotto. A clashing of swords is heard without and Don Carlo staggers on, fatally wounded. Alvaro, throwing down his sword, knocks at the door of the grotto in order to summon the hermit who may give absolution to the dying man. Leonora comes out and is astonished to perceive Don Alvaro. The latter drags her to Don Carlo and Leonora is embracing him when the man, remembering his oath, gathers together his last strength, and stabs her to the heart. At this final tragedy, Don Alvaro loses his reason and jumps to his death on the rocks below.

"La Forza del Destino" represents Verdi in the period in which he was advancing in the direction of his latest style. It was probably because the Verdi of "La Forza del Destino" was not the Verdi of "Il Trovatore" that the first-named opera failed to please the public when the work was first given at Leningrad in 1862 and in Milan seven years later. The lack of enthusiasm may have been due, too, to the involved and melodramatic plot, in which three of the principal characters came to violent deaths. In spite of its weaknesses, however, "La Forza del Destino" contains fine music. Its composer was beginning to learn something of the importance of the orchestra in the delineation of drama, when he wrote it; but, true to his Italian ideals, he still made the vocal element the most prominent feature of the whole.

## WAGNER (RICHARD)

### *Rienzi*

“**R** IENZI, der letzte der Tribunen,” tragic opera in five acts, text by the composer, the subject taken from Bulwer’s novel, “The Last of the Tribunes,” was first produced at Dresden, October 20, 1842, with the following cast of leading parts:

<i>Rienzi</i> . . . . .	Herr TICHATSCHKE.
<i>Irene</i> . . . . .	Fr. Wüst.
<i>Colonna</i> . . . . .	Herr DETMER.
<i>Adriano</i> . . . . .	Mme. SCHRÖDER-DEVRIENT.
<i>Orsini</i> . . . . .	Herr WACHTER.

The opera was first produced in the United States March 5, 1878. “Rienzi” was designed and partly completed during Wagner’s stay in Riga as orchestra leader. In his Autobiography the composer says that he first read the story at Dresden in 1837, and was greatly impressed with its adaptability for opera. He began it in the Fall of the same year at Riga, and says: “I had composed two numbers of it, when I found, to my annoyance, that I was again fairly on the way to the composition of music *à la* Adam. I put the work aside in disgust.” Later he projected the scheme of a great tragic opera in five acts, and began working upon it with fresh enthusiasm in the Fall of 1838. By the Spring of 1839 the first two acts were completed. At that time his engagement at Riga terminated, and he set out for Paris. He soon found that it would be hopeless for him to bring out the opera in that city, notwithstanding Meyerbeer had

promised to assist him. He offered it to the Grand Opera and to the Renaissance, but neither would accept it. Nothing daunted, he resumed work upon it, intending it for Dresden. On October, 20, 1842, it was at last produced in that city, and met with such success that it secured him the position of capellmeister at the Dresden opera house.

The action of the opera passes at Rome, towards the middle of the fourteenth century. The first act opens at night, in a street near the Church of St. John Lateran, and discovers Orsini, a Roman patrician, accompanied by a crowd of nobles, attempting to abduct Irene, the sister of Rienzi, a papal notary. The plot is interrupted by the entrance of Colonna, the patrician leader of another faction, who demands the girl. A quarrel ensues. Adriano, the son of Colonna, who is in love with Irene, suddenly appears and rushes to her defence. Gradually other patricians and plebeians are attracted by the tumult, among the latter, Rienzi. When he becomes aware of the insult offered his sister, he takes counsel with the Cardinal Raimondo, and they agree to rouse the people in resistance to the outrages of the nobles. Adriano is placed in an embarrassing position,—his relationship to the Colonnas urging him to join the nobles, while his love for Irene impels him with still stronger force to make common cause with the people. He finally decides to follow Rienzi, just as the trumpets are heard calling the people to arms and Rienzi clad in full armor makes his appearance to lead them.

The struggle is a short one. The nobles are overcome, and in the second act they appear at the Capitol to acknowledge their submission to Rienzi; but Adriano, who has been among them, warns Rienzi that they have plotted to kill him. Festal dances, processions, and gladiatorial combats follow, in the midst of which Orsini rushes at Rienzi and strikes at him with his dagger. Rienzi is saved by a steel breastplate under his robes. The nobles are at once seized and condemned to death. Adriano pleads with Rienzi to spare his father, and moved by his eloquence he renews the offer of pardon if they will swear submission. They take the oath



## WAGNER (RICHARD)

### *Rienzi*

“**R** IENZI, der letzte der Tribunen,” tragic opera in five acts, text by the composer, the subject taken from Bulwer’s novel, “The Last of the Tribunes,” was first produced at Dresden, October 20, 1842, with the following cast of leading parts:

<i>Rienzi</i> . . . . .	Herr TICHATSCHKE.
<i>Irene</i> . . . . .	Frä. WÜST.
<i>Colonna</i> . . . . .	Herr DETMER.
<i>Adriano</i> . . . . .	Mme. SCHRÖDER-DEVRIENT.
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only to violate it. The people rise and demand their extermination. Rienzi once more draws the sword, and Adriano in vain appeals to him to avert the slaughter. He is again successful, and on his return announces to Adriano that the Colonnas and Orsinis are no more. The latter warns him of coming revenge, and the act closes with the coronation of Rienzi.

The fourth act opens at night near the church. The popular tide has now turned against Rienzi, because of a report that he is in league with the German Emperor to restore the pontiff. A festive cortege approaches, escorting him to the church. The nobles bar his way, but disperse at his command; whereupon Adriano rushes at him with drawn dagger, but the blow is averted as he hears the chant of malediction in the church, and sees its dignitaries placing the ban of excommunication against Rienzi upon its doors. He hurries to Irene, warns her that her brother's life is no longer safe, and urges her to fly with him. She repulses him, and seeks her brother, to share his dangers or die with him. She finds him at prayer in the Capitol. He advises her to accept the offer of Adriano and save herself, but she repeats her determination to die with him. The tumult of the approaching crowd is heard outside. Rienzi makes a last appeal to them from the balcony, but the infuriated people will not listen. They set fire to the Capitol with their torches, and stone Rienzi and Irene through the windows. As the flames spread from room to room and Adriano beholds them enveloping the devoted pair, he throws away his sword, rushes into the burning building, and perishes with them.

The overture of "Rienzi" is in the accepted form, for the opera was written before Wagner had made his new departure in music, and takes its principal themes, notably Rienzi's prayer for the people and the finale to the first act, from the body of the work. The general style of the whole work is vigorous and tumultuous. The first act opens with a hurly-burly of tumult between the contending factions and the people. The first scene contains a vigorous aria for the hero ("Wohl an so mög es sein"), which leads up to a fiery ter-

zetto ("Adriano du? Wie ein Colonna!") between Rienzi, Irene, and Adriano, followed by an intensely passionate scene ("Er geht und lässt dicht meinem Schutz") between the last two. The finale is a tumultuous mass of sound, through which are heard the tones of trumpets and cries of the people. It opens with a massive double chorus ("Gegrüsst, gegrüsst"), shouted by the people on the one side and the monks in the Lateran on the other, accompanied by an andante movement on the organ. It is interrupted for a brief space by the ringing appeal of Rienzi ("Erstehe, hohe Roma, neu"), and then closes with an energetic andante, a quartet joining the choruses. This finale is clearly Italian in form, and much to Wagner's subsequent disgust was described by Hanslick as a mixture of Donizetti and Meyerbeer, and a clear presage of the coming Verdi.

The second act opens with a stately march, introducing the messengers of peace, who join in a chorus of greeting, followed by a second chorus of senators and the tender of submission made by the nobles. A terzetto between Adriano, Orsini, and Colonna, set off against a chorus of the nobles, leads up to the finale. It opens with a joyful chorus ("Erschallet feier Klänge"), followed by rapid dialogue between Orsini and Colonna on the one hand and Adriano and Rienzi on the other. A long and elaborate ballet intervenes, divided into several numbers,—an Introduction, Pyrrhic Dance, Combat of Roman Gladiators and Cavaliers, and the Dance of the Apotheosis, in which the Goddess of Peace is transformed into the Goddess Protector of Rome. The scene abruptly changes, and the act closes with a great ensemble in which the defiance of the conspirators, the tolling of bells, the chants of the monks, and the ferocious outcries of the people shouting for revenge are mingled in strong contrasts.

The third act is full of tumult. After a brief prelude, amid the ringing of bells and cries of alarm, the people gather and denounce the treachery of the nobles, leading up to a spirited call to arms by Rienzi ("Ihr Römer, auf").

The people respond in furious chorus, and as the sound of the bells and battle-cries dies away Adriano enters. His scene opens with a prayer. ("Gerechter Gott") for the aversion of carnage, which changes to an agitated allegro ("Wo war ich?") as he hears the great bell of the Capitol tolling the signal for slaughter. The finale begins with a massive march, as the bells and sounds of alarm are heard approaching again, and bands of citizens, priests and monks, the high clergy, senators and nobles, pass and repass in quick succession, followed at last by Rienzi, which is the signal for the great battle hymn, which is "to be sung with great fire and energy, accompanied by great and small bells ringing behind the scenes, the clash of swords upon shields, and full power of chorus and orchestra." A dialogue follows between Adriano and Rienzi, and then the various bands disappear singing the ritornelle of the hymn. A great duet ("Lebwohl, Irene") ensues between Adriano and Irene, which in its general outlines reminds one of the duet between Raoul and Valentin in "The Huguenots." At its conclusion, after a prayer by the chorus of women, the battle hymn is heard again in the distance, gradually approaching, and the act closes with a jubilee chorus ("Auf! im Triumph zum Capitol"), welcoming the return of the conquerors.

The fourth act is short, its principal numbers being the introduction, terzetto and chorus ("Wer war's der euch hierher beschied?"), and the finale, beginning with a somewhat sombre march of the cortege accompanying Rienzi to the church, leading to the details of the conspiracy scene, and closing with the malediction of the monks ("Vae, vae tibi Maledicto"). The last act opens with an impressive prayer by Rienzi ("Allmacht'ger Vater"), which leads to a tender duet ("Verlässt die Kirche mich") as Irene enters, closing with a passionate aria by Rienzi ("Ich liebte glühend"). The duet is then resumed, and leads to a second and intensely passionate duet ("Du hier Irene!") between Adriano and Irene. The finale is brief, but full of energy, and is principally choral. The denouement hurries, and the tragedy is reached amid a tumultuous outburst of voices and instruments.

Unlike Wagner's other operas, set melody dominates in "Rienzi," and the orchestra, as in the Italian school, furnishes the accompaniments. We have the regular overture, aria, duet, trio, and concerted finale; but after "Rienzi" we shall observe a change, at last becoming so radical that the composer himself threw aside his first opera as unworthy of performance.

### *The Flying Dutchman*

"Der Fliegende Holländer," romantic opera in three acts, text by the composer, the subject taken from Heinrich Heine's version of the legend, was first produced at Dresden, January 2, 1843, with Mme. Schröder-Devrient and Herr Wachter in the two principal roles. It was also produced in London in 1870 at Drury Lane as "L'Ollandose dannato," by Signor Arditi, with Mlle. Di Murska, Signori Foli, Perotti, and Rinaldini, and Mr. Santley in the leading parts; in 1876, by Carl Rosa as "The Flying Dutchman," an English version; and again in 1877 as "Il Vascello Fantasma." In this country the opera was introduced in its English form by Miss Clara Louise Kellogg in 1886.

Wagner conceived the idea of writing "The Flying Dutchman" during the storm which overtook him on his voyage from Riga to Paris. He says in his Autobiography: "'The Flying Dutchman,' whose intimate acquaintance I had made at sea, continually enchained my fancy. I had become acquainted, too, with Heinrich Heine's peculiar treatment of the legend in one portion of his 'Salon.' Especially the treatment of the delivery of this Ahasuerus of the ocean (taken by Heine from a Dutch drama of the same title) gave me everything ready to use the legend as the libretto of an opera. I came to an understanding about it with Heine himself, drew up the scheme, and gave it to M. Léon Pillet [manager of the Grand Opera], with the proposition that he should have a French libretto made from it for me." Subsequently M. Pillet purchased the libretto direct from Wagner, who

consented to the transaction, as he saw no opportunity of producing the opera in Paris. It was then set by Dietsch as "*Le Vaisseau Fantôme*," and brought out in Paris in 1842. In the meantime, not discouraged by his bad fortune, Wagner set to work, wrote the German verse, and completed the opera in seven weeks for Dresden, where it was finally performed, as already stated. Unlike "*Rienzi*," it met with failure both in Dresden and Berlin; but its merits were recognized by Spohr, who encouraged him to persevere in the course he had marked out.

The plot of the opera is very simple. A Norwegian vessel, commanded by Daland, compelled by stress of weather, enters a port not far from her destination. At the same time a mysterious vessel, with red sails and black hull, commanded by the wandering Flying Dutchman, who is destined to sail the seas without rest until he finds a maiden who will be faithful unto death, puts into the same port. The two captains meet, and Daland invites the stranger to his home. The two at last progress so rapidly in mutual favor that a marriage is agreed upon between the stranger and Senta, Daland's daughter. The latter is a dreamy, imaginative girl, who, though she has an accepted lover, Eric, is so fascinated with the legend of the stranger that she becomes convinced she is destined to save him from perdition. When he arrives with her father she recognizes him at once, and vows eternal constancy to him. In the last act, however, Eric appears and reproaches Senta with her faithlessness. The stranger overhears them, and concludes that as she has been recreant to her former lover, so too she will be untrue to him. He decides to leave her; for if he should remain, her penalty would be eternal death. As his mysterious vessel sails away Senta rushes to a cliff, and crying out that her life will be the price of his release, hurls herself into the sea, vowing to be constant to him even in death. The phantom vessel sinks, the sea grows calm, and in the distance the two figures are seen rising in the sunlight never to be parted.

The overture characterizes the persons and situations of the drama, and introduces the motives which Wagner ever

after used so freely, — among them the curse resting upon the Dutchman, the restless motion of the sea, the message of the Angel of Mercy personified in Senta, the personification of the Dutchman, and the song of Daland's crew. The first act opens with an introduction representing a storm, and a characteristic sailors' chorus, followed by an exquisite love-song for tenor ("Mit Gewitter und Sturm"), and a grand scena for the Dutchman ("Die Frist ist um"), which lead up to a melodious duet between the Dutchman and Daland. The act closes with the sailors' chorus as the two vessels sail away.

After a brief instrumental prelude, the second act opens in Daland's home, where the melancholy Senta sits surrounded by her companions, who are spinning. To the whirring accompaniment of the violins they sing a very realistic spinning song ("Summ' und brumm du gutes Mädchen"), interrupted at intervals by the laughter of the girls as they rally Senta upon her melancholy looks. Senta replies with a weird and exquisitely melodious ballad ("Johohae! trifft ihr das Schiff im Meere an"), in which she tells the story of the Flying Dutchman, and anticipates her own destiny. The song is full of intense feeling, and is characterized by a motive which frequently recurs in the opera, and is the key to the whole work. A duet follows between Eric and Senta, the melodious character of which shows that Wagner was not yet entirely freed from Italian influences. A short duet ensues between Senta and her father, and then the Dutchman appears. As they stand and gaze at each other for a long time, the orchestra meanwhile supplying the supposed emotions of each, we have a clue to the method Wagner was afterwards to employ so successfully. A duet between Senta and the Dutchman ("Wie aus der Ferne") and a terzetto with Daland close the act.

The third act opens with another sailors' chorus ("Steuermann, lass die Wacht"), and a brisk dialogue between them and the women who are bringing them provisions. The latter also hail the crew of the Dutchman's vessel, but get no reply until the wind suddenly rises, when they man the vessel and



sing the refrain with which the Dutchman is continually identified. A double chorus of the two crews follows. Senta then appears, accompanied by Eric, who seeks to restrain her from following the stranger in a very dramatic duet ("Wass muss ich hören?"). The finale is made up of sailors' and female choruses, and a trio between Senta, Daland, and the Dutchman, which are woven together with consummate skill, and make a very effective termination to the weird story. There are no points in common between "The Flying Dutchman" and "Rienzi," except that in the former Wagner had not yet clearly freed himself from conventional melody. It is interesting as marking his first step towards the music of the future in his use of motives, his wonderful treatment of the orchestra in enforcing the expression of the text, and his combination of the voices and instrumentation in what he so aptly calls "The Music-Drama."

### *Tannhäuser*

"Tannhäuser und der Sängerkrieg auf Wartburg" ("Tannhäuser and the Singers' Contest at the Wartburg"), romantic opera in three acts, text by the composer, was first produced at the Royal Opera, Dresden, October 20, 1845, with the following cast:

<i>Tannhäuser</i> . . . . .	Herr TICHATSCHEK.
<i>Wolfram</i> . . . . .	Herr MITTERWURZER.
<i>Walther</i> . . . . .	Herr SCHLOSS.
<i>Beterolf</i> . . . . .	Herr WACHTER.
<i>Elizabeth</i> . . . . .	Frä. WAGNER.
<i>Venus</i> . . . . .	Mme. SCHRÖDER-DEVRIENT.

Its first performance in Paris was on March 13, 1861; but it was a failure after three presentations, and was made the butt of Parisian ridicule, even Berlioz joining in the tirade. In England it was brought out in Italian at Covent Garden, May 6, 1876, though its overture was played by the London Philharmonic Orchestra in 1855, Wagner himself leading. Its first performance in New York was on April 4, 1859.

In the Spring of 1842 Wagner returned from Paris to Germany, and on his way to Dresden visited the castle of Wartburg, in the Thuringian Valley, where he first conceived the idea of writing "Tannhäuser." The plot was taken from an old German tradition, which centres about the castle where the landgraves of the thirteenth century instituted peaceful contests between the Minnesingers and knightly poets. Near this castle towers the Venusberg, a dreary elevation, which, according to popular tradition, was inhabited by Holda, the Goddess of Spring. Proscribed by Christianity, she took refuge in its caverns, where she was afterwards confounded with the Grecian Venus. Her court was filled with nymphs and sirens, who enticed those whose impure desires led them to its vicinity, and lured them into the caverns, from which they were supposed never to return. The first act opens in this court, and reveals Tannhäuser, the knight and minstrel, under the sway of Venus. In spite of her fascinations he succeeds in tearing himself away, and we next find him at the castle of Wartburg, the home of Hermann the Landgrave, whose daughter Elizabeth is in love with him. At the minstrel contest he enters into the lists with the other Minnesingers, and, impelled by a reckless audacity and the subtle influence of Venus, sings of the attractions of sensual pleasures. Walter, of the Vogelweide, replies with a song to virtue. Tannhäuser breaks out in renewed sensual strains, and a quarrel ensues. The knights rush upon him with their swords, but Elizabeth interposes and saves his life. He expresses his penitence, makes a pilgrimage to Rome and confesses to the Pope, who replies that, having tasted the pleasures of hell, he is forever damned, and, raising his crozier, adds: "Even as this wood cannot blossom again, so there is no pardon for thee." Elizabeth prays for him in her solitude, but her prayers apparently are of no avail. At last he returns dejected and hopeless, and in his wanderings meets Wolfram, another minstrel, also in love with Elizabeth, to whom he tells the sad story of his pilgrimage. He determines to return to the Venusberg. He hears the voices of the sirens luring him back. Wolfram seeks to detain him, but is power-

less until he mentions the name of Elizabeth, when the sirens vanish and their spells lose their attraction. A funeral procession approaches in the distance, and on the bier is the form of the saintly Elizabeth. He sinks down upon the coffin and dies. As his spirit passes away his pilgrim's staff miraculously bursts out into leaf and blossom, showing that his sins have been forgiven.

The overture to the opera is well known by its frequent performances as a concert number. It begins with the music of the Pilgrims' Chorus, which, as it dies away, is succeeded by the seductive spells of the Venusberg and the voices of the sirens calling to Tannhäuser. As the whirring sounds grow fainter and fainter, the Pilgrims' Song is again heard, and at last closes the overture in a joyous burst of harmony. The first act opens with the scene in the Venusberg, accompanied by the bacchanale music, which was written in Paris by Wagner after the opera was finished and had been performed. It is now known as "the Parisian Bacchanale." It is followed by a voluptuous scene between Tannhäuser and Venus, a long dialogue, during which the hero, seizing his harp, trolls out a song ("Doch sterblich, ach!"), the theme of which has already been given out by the overture, expressing his weariness of her companionship. The second scene transports us to a valley, above which towers the castle of Wartburg. A young shepherd, perched upon a rock, sings a pastoral invocation to Holda ("Frau Holda kam aus dem Berg hervor"), the strains of his pipe, an oboe obbligato, weaving about the stately chorus of the elder Pilgrims ("Zu dir wall' ich, mein Herr und Gott") as they come along the mountain paths from the castle. The scene, which is one of great beauty, closes with the lament of Tannhäuser ("Ach! schwer drückt mich der Sünden Last"), intermingled with the receding song of the Pilgrims, the ringing of church-bells in the distance, and the merry notes of hunters' horns as the Landgrave and his followers approach. The meeting with Tannhäuser leads to an expressive septet, in which Wolfram has a very impressive solo ("Als du in kühnem Sange").

The second act opens in the singers' hall of the Wartburg.

Elizabeth, entering joyfully, greets it in a recitative ("Froh grüss ich dich, geliebter Raum"), which is characterized by a joyous but dignified dramatic appeal, recalling the scenes of her youth. The interview between Tannhäuser and Elizabeth, which follows, gives rise to a long dialogue, closing with a union of the two voices in the charming duet, "Gepriesen sei die Macht." Then follows the grand march and chorus ("Freudig begrüßen wir die edle Halle") announcing the beginning of the song contest. The stirring rhythm and bold, broad outlines of this march are so well known that it is needless to dwell upon it. The scene of the contest is declamatory throughout, and full of animation and spirit; its most salient points being the hymn of Wolfram ("O Himmel lasst dich jetzt erflehen") in honor of ideal love, and Elizabeth's appeal to the knights to spare Tannhäuser ("Zurück von ihm"), which leads up to a spirited septet and choral ensemble closing the act.

In the third act we are once more in the valley of the Wartburg. After a plaintive song by Wolfram ("Wohl wusst' ich hier sie im Gebet zu finden"), the chorus of the returning Pilgrims is heard in the distance, working up to a magnificent crescendo as they approach and cross the stage. Elizabeth, who has been earnestly watching them to find if Tannhäuser be of their number, disappointed, sinks upon her knees and sings the touching prayer ("Allmächt'ge Jungfrau, hör mein Flehen"). As she leaves the scene, Wolfram takes his harp and sings the enchanting fantasy to the evening star ("O, du mein holder Abendstern")—a love song to the saintly Elizabeth. Tannhäuser makes his appearance. A long declamatory dialogue ensues between himself and Wolfram, in which he recites the story of his pilgrimage. The scene is one of extraordinary power, and calls for the highest vocal and dramatic qualities in order to make it effective. From this point on, the tragedy hastens. There is the struggle once more with the sirens, and amid Wolfram's touching appeals and Tannhäuser's exclamations is heard the enticement of the Venus music. But at the name "Elizabeth" it dies away. The mists grow denser as the magic crew dis-

appears, and through them a light is seen upon the Wartburg. The tolling of bells and the songs of mourners are heard as the cortege approaches. As Tannhäuser dies, the Pilgrims' Chorus again rises in ecstasy, closing with a mighty shout of "Hallelujah!" and the curtain falls.

### *Lohengrin*

"Lohengrin," romantic opera in three acts, words by the composer, was first produced at Weimar, August 28, 1850, the anniversary of Goethe's birthday, under the direction of Franz Liszt, and with the following cast of the leading parts:

<i>Lohengrin</i> . . . . .	Herr BECK.
<i>Telramund</i> . . . . .	Herr MILDE.
<i>King</i> . . . . .	Herr HOFER.
<i>Elsa</i> . . . . .	Frau AGATHE.
<i>Ortrud</i> . . . . .	Frl. FASTLINGER.

"Lohengrin" was begun in Dresden, and finished there in 1848, just before Wagner was compelled to fly from Saxony for having taken part in the revolution of the following year. Though it manifests a still further advancement in the development of his system, it was far from being composed according to the abstract rules he had laid down. He says explicitly on this point, in his "Music of the Future": "The first three of these poems — 'The Flying Dutchman,' 'Tannhäuser,' and 'Lohengrin' — were written by me, their music composed, and all (with the exception of 'Lohengrin') performed upon the stage, before the composition of my theoretical writings."

The story of Lohengrin, the son of Parsifal, upon which Wagner has based his drama, is taken from many sources, the old Celtic legend of King Arthur, his knights, and the Holy Grail being mixed with the distinctively German legend of a knight who arrives in his boat drawn by a swan. The version used by Wagner is supposed to be told by Wolfram

von Eschenbach, the Minnesinger, at one of the Wartburg contests, and is in substance as follows: Henry I., King of Germany, known as "the Fowler," arrives at Antwerp for the purpose of raising a force to help him expel the Hungarians, who are threatening his dominions. He finds Brabant in a condition of anarchy. Gottfried, the young son of the late Duke, has mysteriously disappeared, and Telramund, the husband of Ortrud, daughter of the Prince of Friesland, claims the dukedom. The claimant openly charges Elsa, sister of Gottfried, with having murdered him to obtain the sovereignty, and she is summoned before the King to submit her cause to the ordeal of battle between Telramund and any knight whom she may name. She describes a champion whom she has seen in a vision, and conjures him to appear in her behalf. After a triple summons by the heralds, he is seen approaching on the Scheldt, in a boat drawn by a swan. Before the combat Lohengrin and Elsa are betrothed, he naming the condition that she shall never question him as to his name or race. She assents, and the combat results in Telramund's defeat and public disgrace.

In the second act the bridal ceremonies occur, prior to which, moved by Ortrud's entreaties, Elsa promises to obtain a reprieve for Telramund from the sentence which has been pronounced against him. At the same time Ortrud takes advantage of her success to instil doubts into Elsa's mind as to her future happiness and the faithfulness of Lohengrin. In the next scene, as the bridal cortege is about to enter the minster, Ortrud claims the right of precedence by virtue of her rank, and Telramund publicly accuses Lohengrin of sorcery. The faith of Elsa, however, is not shaken. The two conspirators are ordered to stand aside, the train enters the church, and Elsa and Lohengrin are united.

The third act opens in the bridal chamber. The seeds of curiosity and distrust which Ortrud has sown in Elsa's mind have ripened, and in spite of her conviction that it will destroy her happiness, she questions Lohengrin with increasing vehemence, at last openly demanding to know his secret. At this juncture Telramund breaks into the apartment with four

followers, intending to take the life of Lohengrin. A single blow of the Knight's sword stretches him lifeless. He then places Elsa in the charge of her ladies and orders them to take her to the presence of the King, whither he also repairs. Compelled by his wife's unfortunate rashness, he discloses himself as the son of Parsifal, Knight of the Holy Grail, and announces that he must now return to its guardianship. His swan once more appears, and as he steps into the boat he bids Elsa an eternal farewell. Before he sails away, however, Ortrud declares to the wondering crowd that the swan is Elsa's brother, whom she has changed into this form, and who would have been released but for Elsa's curiosity. Lohengrin at once disenchants the swan, and Gottfried appears and rushes into his sister's arms. A white dove flies through the air and takes the place of the swan, and Lohengrin sails away as Elsa dies in the embrace of her newly found brother.

The Vorspiel, or prelude, to the opera takes for its subject the descent of the Holy Grail, the mysterious symbol of the Christian faith, and the Grail motive is the key to the whole work. The delicious harmonies which accompany its descent increase in warmth and power until the sacred mystery is revealed to human eyes, and then die away to a pianissimo, and gradually disappear as the angels bearing the holy vessel return to their celestial abode. The curtain rises upon a meadow on the banks of the Scheldt, showing King Henry surrounded by his vassals and retainers. After their choral declaration of allegiance, Telramund, in a long declamatory scena of great power ("Zum Sterben kam der Herzog von Brabant"), tells the story of the troubles in Brabant, and impeaches Elsa. At the King's command, Elsa appears, and in a melodious utterance of extreme simplicity and sweetness, which is called the dream motive ("Einsam in trüben Tagen"), relates the vision of the Knight who is to come to her assistance. The summons of the heralds preludes the climax of the act. Amid natural outcries of popular wonderment Lohengrin appears, and as he leaves his boat, bids farewell to his swan in a strain of delicate beauty ("Nun sei

gedankt, mein lieber Schwan"). The preparations for the combat are made, but before it begins, the motive of warning is sounded by Lohengrin ("Nie sollst du mich befragen"). The finale of the act takes the form of a powerful ensemble, composed of sextet and chorus, and beginning with the prayer of the King ("Mein Herr und Gott, nun ruf' ich Dich").

The second act opens upon a night scene near the palace, which is merry with the wedding festivities, while the discomfited Telramund and Ortrud are plotting their conspiracy without in a long duet ("Erhebe dich, Genossin meiner Schmach"), which introduces new motives of hatred and revenge, as opposed to the Grail motive. In the second scene Elsa appears upon the balcony and sings a love song ("Euch Lüften, die mein Klagen"), whose tenderness and confidence are in marked contrast with the doubts sown in her mind by Ortrud before the scene closes. The third scene is precluded with descriptive sunrise music by the orchestra, followed by the herald's proclamations, interspersed by choral responses, leading up to the bridal-procession music as the train moves on from the palace to the cathedral, accompanied by a stately march and choral strains, and all the artistic surroundings of a beautiful stage pageant. The progress is twice interrupted; first by Ortrud, who asserts her precedence, and second by Telramund, who, in the scena ("Den dort im Glanz"), accuses Lohengrin of sorcery. When Elsa still expresses her faith, the train moves on, and reaches its destination amid the acclamations of the chorus ("Heil, Elsa von Brabant!").

The third act opens in the bridal chamber with the graceful bridal song by Elsa's ladies ("Treulich geführt, ziehet dahin"), whose melodious strains have accompanied many unions, the world over, besides those of Elsa and Lohengrin. The second scene is an exquisite picture of the mutual outpouring of love, at first full of beauty and tenderness, but gradually darkening as Ortrud's insinuations produce their effect in Elsa's mind. Tenderly Lohengrin appeals to her, but in vain; and at last the motive of warning is heard. The fatal questions are asked, the tragedy of Telramund follows,



and all is over. The last scene introduces us once more to the meadow on the Scheldt, where Lohengrin appears before the King and his vassals. In their presence he reveals himself as the son of Parsifal, in a scena of consummate power ("In fernem Land, unnahbar euren Schritten"), wherein the Grail motive reaches its fullest development. It is followed by his touching farewell ("O Elsa! nur ein Jahr an deiner Seite"), the melody of which can hardly be surpassed in dignity and impressiveness. The denouement now hastens, and Lohengrin disappears, to the accompaniment of the Grail motive.

*Tristan and Isolde*

"Tristan und Isolde," opera in three acts, words by the composer, was first produced at Munich, June 10, 1865, under the direction of Hans von Bülow, with the following cast of characters:

<i>Tristan</i> . . . . .	Herr LUDWIG SCHNORR VON CAROLSFELD.
<i>Kurwenal</i> . . . . .	Herr MITTERWURZER.
<i>King Mark</i> . . . . .	Herr ZOTTMAYER.
<i>Isolde</i> . . . . .	Mme. SCHNORR VON CAROLSFELD.
<i>Brangaena</i> . . . . .	Mlle. DEINET.

The opera was first produced in New York, December 1, 1886, with the following cast:

<i>Tristan</i> . . . . .	Herr NIEMANN.
<i>Kurwenal</i> . . . . .	Mr. ROBINSON.
<i>King Mark</i> . . . . .	Herr FISCHER.
<i>Isolde</i> . . . . .	Frl. LILLI LEHMANN.
<i>Brangaena</i> . . . . .	Frl. MARIANN BRANDT.

"Tristan and Isolde" was commenced in 1857 and finished in 1859, during the period in which Wagner was engaged upon his colossal work, "The Ring of the Nibelung." As early as the middle of 1852 he had finished the four dramatic poems which comprise the cycle of the latter, and during the next three years he finished the music to "Das Rheingold" and "Die Walküre." In one of his letters he says: "In the

Summer of 1857 I determined to interrupt the execution of my work on the Nibelungen and begin something shorter, which should renew my connection with the stage." The legend of Tristan was selected. It is derived from the old Celtic story of "Tristram and Iseult," the version adopted by Wagner being that of Gottfried of Strasburg, a bard of the thirteenth century, though it must be said he uses it in his own manner, and at times widely departs both from the original and the mediæval poem.

In "Tristan and Isolde" Wagner broke completely loose from all the conventional forms of opera. It has nothing in common with the old style of lyric entertainment. As Hueffer says, in his recent *Life of Wagner*: "Here is heard for the first time the unimpaired language of dramatic passion intensified by an uninterrupted flow of expressive melody. Here also the orchestra obtains that wide range of emotional expression which enables it, like the chorus of the antique tragedy, to discharge the dialogue of an overplus of lyrical elements without weakening the intensity of the situation, which it accompanies like an unceasing passionate undercurrent." In an opera like this, which is intended to commingle dramatic action, intensity of verse, and the power and charm of the music in one homogeneous whole, the reader will at once observe the difficulty of doing much more than telling of its story, leaving the musical declamation and effect to be inferred from the text. Even Wagner himself in the original title is careful to designate the work "Ein Handlung" (an action).

The *vorspiel* to the drama is based upon a single motive, which is worked up with consummate skill into various melodic forms, and frequently appears throughout the work. It might well be termed the motive of restless, irresistible passion. The drama opens on board a ship in which the Cornish Knight, Tristan, is bearing Isolde, the unwilling Irish bride, to King Mark of Cornwall. As the vessel is nearing the land, Isolde sends Brangaena to the Knight, who is also in love with her, but holds himself aloof by reason of a blood-feud, and orders him to appear at her side. His refusal turns

Isolde's affection to bitterness, and she resolves that he shall die, and that she will share death with him. She once more calls Tristan, and tells him that the time has come for him to make atonement for slaying her kinsman, Morold. She directs Brangaena to mix a death-potion and invites him to drink with her, but without her knowledge Brangaena has prepared a love-potion, which inflames their passions beyond power of restraint. Oblivious of the landing, the approach of the royal train, and all that is going on about them, they remain folded in mutual embrace.

The second act opens in Cornwall, in a garden which leads to Isolde's chamber, she being already wedded to King Mark. With Brangaena she is waiting for Tristan. The King goes out upon a night hunt, and no sooner has he disappeared than Isolde gives the signal for his approach, while Brangaena goes to her station to watch. The second scene is a most elaborate love-duet between the guilty pair, the two voices at first joining ("Bist du mein? Hab' ich dich wieder?"). A passionate dialogue ensues, and then the two voices join again ("O sink' hernieder, Nacht der Liebe"). After a brief dialogue Brangaena's warning voice is heard. Absorbed in each other, they pay no heed, and once more they join in the very ecstasy of passion, so far as it can be given musical form, in the finale of the duet ("O süsse Nacht! Ew'ge Nacht! Hehr erhabne Liebes-Nacht"). The treachery of Sir Melot, Tristan's pretended friend, betrays the lovers to the King. Tristan offers no explanations, but touched by the King's bitter reproaches provokes Sir Melot to combat and allows himself to be mortally wounded.

The third act opens in Brittany, whither Kurwenal, Tristan's faithful henchman, has taken him. A shepherd lad watches from a neighboring height to announce the appearance of a vessel, for Kurwenal has sent for Isolde to heal his master's wound. At last the stirring strains of the shepherd's pipe signal her coming. In his delirious joy Tristan tears the bandages from his wounds, and has only strength enough left to call Isolde by name and die in her arms. A second vessel is seen approaching, bearing King Mark and

his men. Thinking that his design is hostile, Kurwenal attempts to defend the castle, but is soon forced to yield, and dies at the feet of his master. The King exclaims against his rashness, for since having heard Brangaena's story of the love-potion he had come to give his consent to the union of the lovers. Isolde, transfixed with grief, sings her last farewell to her lover ("Mild und leise wie er lächelt"), and expires on his body. The dying song is one of great beauty and pathos, and sadly recalls the passion of the duet in the second act, as Isolde's mournful strains are accompanied in the orchestra by the sweetly melodious motives which had been heard in it, the interweaving of the two also suggesting that in death the lovers have been reunited.

*The Mastersingers of Nuremburg.*

"Die Meistersinger von Nürnberg," comic opera in three acts, words by the composer, was first produced at Munich, June 21, 1868, under the direction of Hans von Bülow, with the following cast:

<i>Hans Sachs</i> . . . . .	Herr BETZ.
<i>Walter</i> . . . . .	Herr NACHBAUER.
<i>Beckmesser</i> . . . . .	Herr HÖLZEL.
<i>David</i> . . . . .	Herr SCHLOSSER.
<i>Eva</i> . . . . .	Mlle. MALLINGER.
<i>Magdalena</i> . . . . .	Mme. DIETZ.

The opera was first produced in New York, January 4, 1885, upon which occasion Emil Fischer was the Hans Sachs.

The plan of "The Mastersingers" was conceived about the same time as that of "Lohengrin," during the composer's stay at Marienbad, and occupied his attention at intervals for twenty years, for it was not finished until 1867. As is clearly apparent both from its music and text, it was intended as a satire upon the composer's critics, who had charged that he was incapable of writing melody. It is easy to see that these critics are symbolized by the old pedant Beckmesser, and that in Walter we have Wagner himself. When he is

first brought in contact with the Mastersingers, and one of their number, Kothner, asks him if he gained his knowledge in any school, he replies, "The wood before the Vogelweid, 't was there I learnt my singing"; and again he answers:

"What winter night,  
What wood so bright,  
What book and nature brought me,  
What poet songs of magic might  
Mysteriously have taught me,  
On horses' tramp,  
On field and camp,  
On knights arrayed  
For war parade,  
My mind its powers exerted."

The story is not only one of love as between Walter and Eva, but of satirical protest as between Walter and Beckmesser, and the two subjects are illustrated not only with delicate fancy but with the liveliest of humor. The work is replete with melody. It has chorales, marches, folk-songs, duets, quintets, ensembles, and choruses, and yet the composer does not lose sight of his theories; for here we observe as characteristic a use of motives and as skilful a combination of them as can be found in any of his works. Thoroughly to comprehend the story, it is necessary to understand the conditions one had to fulfil before he could be a "mastersinger." First of all he must master the "Tabulatur," which included the rules and prohibitions. Then he must have the requisite acquaintance with the various methods of rhyming verse, and with the manner of fitting appropriate music to it. One who had partially mastered the Tabulatur was termed a "scholar"; the one who had thoroughly learned it, a "schoolman"; the one who could improvise verses, a "poet"; and the one who could set music to his verses, a "mastersinger." In the test there were thirty-three faults to be guarded against; and whenever the marker had chalked up seven against the candidate, he was declared to have over-sung himself and lost the coveted honor.

The vorspiel is a vivid delineation of mediæval German

life, full of festive pomp, stirring action, glowing passion, and exuberant humor. The first act opens in the Church of St. Katherine, at Nuremberg, with the singing of a chorale to organ accompaniment. During the chorale and its interludes a quiet love scene is being enacted between Eva, daughter of the wealthy goldsmith, Veit Pogner, and Walter von Stolzing, a noble young Knight. The attraction is mutual. Eva is ready to become his bride, but it is necessary that her husband should be a mastersinger. Rather than give up the hand of the fair Eva, Walter, short as the time is, determines to master the precepts and enter the lists. As Eva and her attendant, Magdalena, leave the church, the apprentices enter to arrange for the trial, among them David, the friskiest of them all, who is in love with Magdalena. He volunteers to give Walter some instructions, but they do not avail him much in the end, for the lesson is sadly disturbed by the gibes of the boys, in a scene full of musical humor. At last Pogner and Beckmesser, the marker, who is also a competitor for Eva's hand, enter from the sacristy. After a long dialogue between them the other masters assemble, Hans Sachs, the cobbler-bard, coming in last. After calling the roll, the ceremonies open with a pompous address by Pogner ("Das schöne Fest, Johannis-Tag"), in which he promises the hand of Eva, "with my gold and goods beside," to the successful singer on the morrow, which is John the Baptist's Day. After a long parley among the gossiping masters, Pogner introduces Walter as a candidate for election. He sings a charming song ("So rief der Lenz in den Wald"), and as he sings, the marker, concealed behind a screen, is heard scoring down the faults. When he displays the slate it is found to be covered with them. The masters declare him outsung and rejected, but Hans Sachs befriends him, and demands he shall have a chance for the prize.

The second act discloses Pogner's house and Sachs's shop. The apprentices are busy putting up the shutters, and are singing as they work. Walter meets Eva and plots an elopement with her, but Sachs prevents them from carrying out their rash plan. Meanwhile Beckmesser makes his appear-

ance with his lute for the purpose of serenading Eva and rehearsing the song he is to sing for the prize on the morrow. As he is about to sing, Sachs breaks out into a rollicking folk-song ("Jerum, jerum, halla, halla, he!"), in which he sings of Mother Eve and the troubles she had after she left Paradise, for want of shoes. At last he allows Beckmesser a hearing, provided he will permit him to mark the faults with his hammer upon the shoe he is making. The marker consents, and sings his song ("Den Tag seh' ich erscheinen"), accompanied with excruciating roulades of the old-fashioned conventional sort; but Sachs knocks so often that his shoe is finished long before Beckmesser's song. This is his first humiliation. Before the act finishes he is plunged into still further trouble, for David suspects him of designs upon Magdalena, and a general quarrel ensues.

The third act opens upon a peaceful Sunday-morning scene in the sleepy old town, and shows us Sachs sitting in his armchair at the window reading his Bible, and now and then expressing his hopes for Walter's success, as the great contest is soon to take place. At last he leans back, and after a brief meditation commences a characteristic song ("Wahn! wahn! Ueberall wahn!"). A long dialogue ensues between him and Walter, and then as Eva, David, Magdalena, and Beckmesser successively enter, the scene develops into a magnificent quintet, which is one of the most charming numbers in the opera. The situation then suddenly changes. The stage setting represents an open meadow on the banks of the Pegnitz. The river is crowded with boats. The plain is covered with tents full of merry-makers. The different guilds are continually arriving. A livelier or more stirring scene can hardly be imagined than Wagner has here pictured, with its accompaniment of choruses by the various handicraftsmen, their pompous marches, and the rural strains of town pipers. At last the contest begins. Beckmesser attempts to get through his song and dismally fails. Walter follows him with the beautiful prize-song ("Morgenlich leuchtend in rosigem Schein"). He wins the day and the hand of Eva. Exultant Sachs trolls out a lusty lay ("Verachtet mir der

Meister nicht"), and the stirring scene ends with the acclamations of the people ("Heil, Sachs! Hans Sachs! Heil Nürnberg's Theurem Sachs").

### *The Ring of the Nibelung*

"Der Ring des Nibelungen," trilogy, the subject taken from the Nibelungen Lied and freely adapted by the composer, was first conceived by Wagner during the composition of "Lohengrin." The four dramatic poems which constitute the cycle were written as early as 1852, which will correct the general impression that this colossal work was projected during the closing years of his life. On the contrary, it was the product of his prime. Hueffer, in his biographical sketch of Wagner, says that he hesitated between the historical and mythical principles as the subjects of his work, — Frederick the First representing the former, and Siegfried, the hero of Teutonic mythology, the latter. Siegfried was finally selected. "Wagner began at once sketching the subject, but gradually the immense breadth and grandeur of the old types began to expand under his hands, and the result was a trilogy, or rather tetralogy, of enormous dimensions, perhaps the most colossal attempt upon which the dramatic muse has ventured since the times of Æschylus." The trilogy is really in four parts, — "Das Rheingold" (The Rhinegold); "Die Walküre" (The Valkyrie); "Siegfried"; and "Die Götterdämmerung" (The Twilight of the Gods), "The Rhinegold" being in the nature of an introduction to the trilogy proper, though occupying an evening for its performance. Between the years 1853 and 1856 the composer wrote the music of "The Rhinegold" and the whole of "The Valkyrie"; and then, as he says himself, wishing to keep up his active connection with the stage, he interrupted the progress of the main scheme, and wrote "Tristan and Isolde," which occupied him from 1857 to 1859. During its composition, however, he did not entirely neglect the trilogy. In the Autumn of 1856 he began "Siegfried," the composition of which was



not finished until 1869, owing to many other objects which engaged his attention during this period, one of which was the composition of "The Mastersingers," which he wrote at intervals between 1862 and 1867. From the latter year until 1876, when the trilogy was produced at Baireuth, he gave himself wholly to the work of completing it and preparing it for the stage.

Prior to the production of the completed work, separate parts of it were given, though Wagner strongly opposed it. "The Rhinegold," or introduction, came to a public dress rehearsal at Munich, September 22, 1869, and "The Valkyrie" was performed in a similar manner in the same city, June 26, 1870, with the following cast:

<i>Wotan</i> . . . . .	Herr KINDERMANN.
<i>Siegmond</i> . . . . .	Herr VOGL.
<i>Hunding</i> . . . . .	Herr BAUSERWEIN.
<i>Brünnhilde</i> . . . . .	Fr. STEHLE.
<i>Sieglinde</i> . . . . .	Frau VOGL.
<i>Fricka</i> . . . . .	Fr. KAUFFMANN.

The "Siegfried" and "Götterdämmerung," however, were not given until the entire work was performed in 1876. Upon the completion of his colossal task Wagner began to look about him for the locality, theatre, artists, and materials suitable for a successful representation. In the circular which he issued, narrating the circumstances which led up to the building of the Baireuth opera house, he says: "As early as the Spring of 1871 I had, quietly and unnoticed, had my eye upon Baireuth, the place I had chosen for my purpose. The idea of using the Margravian Opera House was abandoned so soon as I saw its interior construction. But yet the peculiar character of that kindly town and its site so answered my requirements, that during the wintry latter part of the Autumn of the same year I repeated my visit,—this time, however, to treat with the city authorities. . . . An unsurpassably beautiful and eligible plat of ground at no great distance from the town was given me on which to build the proposed theatre. Having come to an understanding as to its erection with a man of approved inventive genius, and of rare expe-

rience in the interior arrangement of theatres, we could then intrust to an architect of equal acquaintance with theatrical building the further planning and the erection of the provisional structure. And despite the great difficulties which attended the arrangements for putting under way so unusual an undertaking, we made such progress that the laying of the corner-stone could be announced to our patrons and friends for May 22, 1872." The ceremony took place as announced, and was made still further memorable by a magnificent performance of Beethoven's Ninth or Choral Symphony, the chorus of which, the "Ode to Joy," was sung by hundreds of lusty German throats. In addition to the other contents of the stone, Wagner deposited the following mystic verse of his own:

"I bury here a secret deep,  
For centuries long to lie concealed;  
Yet while this stone its trust shall keep,  
To all the secret stands revealed."

He also made an eloquent address, setting forth the details of the plans and the purposes of the new temple of art. The undertaking was now fairly inaugurated. The erratic King of Bavaria had from the first been Wagner's steadfast friend and munificent patron; but not to him alone belongs the credit of the colossal project and its remarkable success. When Wagner first made known his views, other friends, among them Tausig, the eminent pianist, at once devoted themselves to his cause. In connection with a lady of high rank, Baroness von Schleinitz, he proposed to raise the sum of three hundred thousand thalers by the sale of patronage shares at three hundred thalers each, and had already entered upon the work when his death for the time dashed Wagner's hopes. Other friends, however, now came forward. An organization for the promotion of the scheme, called the "Richard Wagner Society," was started at Mannheim. Notwithstanding the ridicule which it excited, another society was formed at Vienna. Similar societies began to appear in all the principal cities of Germany, and they found imitators in Milan, Pesth, Brussels, London, and New York. Shares were taken so rapidly that the success of the undertaking was no

longer doubtful. Meanwhile the theatre itself was under construction. It combined several peculiarities, one of the most novel of which was the concealment of the orchestra by the sinking of the floor, so that the view of the audience could not be interrupted by the musicians and their movements. Private boxes were done away with, the arrangement of the seats being like that of an ancient amphitheatre, all of them facing the stage. Two prosceniums were constructed which gave an indefinable sense of distance to the stage-picture. To relieve the bare side walls, a row of pillars was planned, gradually widening outward and forming the end of the rows of seats, thus having the effect of a third proscenium. The stage portion of the theatre was twice as high as the rest of the building, for all the scenery was both raised and lowered, the incongruity between the two parts being concealed by a *façade* in front. "Whoever has rightly understood me," says Wagner, "will readily perceive that architecture itself had to acquire a new significance under the inspiration of the genius of Music, and thus that the myth of Amphion building the walls of Thebes by the notes of his lyre has still a meaning."

The theatre was completed in 1876, and in the month of August (13-16) Wagner saw the dream of his life take the form of reality. He had everything at his command, — a theatre specially constructed for his purpose; a stage which in size, scenery, mechanical arrangements, and general equipment, had not then its equal in the world; an array of artists the best that Europe could produce; an orchestra almost literally composed of virtuosi. The audience which gathered at these performances — composed of princes, illustrious men in every department of science and culture, and prominent musicians from all parts of the world — was one of which any composer might have been proud, while the representation itself marked an epoch in musical history, and promulgated a new system of laws which have more or less dominated operatic composition ever since.

The casts of the various portions of the trilogy upon this memorable occasion were as follows:

## DAS RHEINGOLD (PRELUDE)

<i>Wotan</i>	} Gods . . . . .	Herr BETZ.
<i>Donner</i>		Herr GURA.
<i>Froh</i>		Herr UNGER.
<i>Loge</i>		Herr VOGL.
<i>Fasolt</i>	} Giants . . . . .	Herr EILERS.
<i>Fafner</i>		Herr VON REICHENBERG.
<i>Alberich</i>	} Nibelungs . . . . .	Herr HILL.
<i>Mime</i>		Herr SCHLOSSER.
<i>Fricka</i>	} Goddesses . . . . .	Frau VON GRÜN-SADLER.
<i>Freia</i>		Frl. HAUPT.
<i>Erda</i>		Frau JÄIDA.
<i>Woglinde</i>	} Rhine-daughters . . . . .	Frl. LILLI LEHMANN.
<i>Wellgunde</i>		Frl. MARIE LEHMANN.
<i>Flosshilde</i>		Frl. LAMMERT.

## DIE WALKÜRE

<i>Siegmond</i>	Herr NIEMANN.
<i>Hunding</i>	Herr NIERING.
<i>Wotan</i>	Herr BETZ.
<i>Sieglinde</i>	Frl. SCHEFZKY.
<i>Brünnhilde</i>	Frau FRIEDRICH-MATERNA.
<i>Fricka</i>	Frau VON GRÜN-SADLER.

## SIEGFRIED

<i>Siegfried</i>	Herr UNGER.
<i>Mime</i>	Herr SCHLOSSER.
<i>Der Wanderer</i>	Herr BETZ.
<i>Alberich</i>	Herr HILL.
<i>Fafner</i>	Herr VON REICHENBERG.
<i>Erda</i>	Frau JÄIDA.
<i>Brünnhilde</i>	Frau FRIEDRICH-MATERNA.

## DIE GÖTTERDÄMMERUNG

<i>Siegfried</i>	Herr UNGER.
<i>Gunther</i>	Herr GURA.
<i>Hagen</i>	Herr VON REICHENBERG.
<i>Alberich</i>	Herr HILL.
<i>Brünnhilde</i>	Frau FRIEDRICH-MATERNA.
<i>Gutrune</i>	Frl. WECKERLIN.
<i>Waltraute</i>	Frau JÄIDA.

The motive of the drama turns upon the possession of a ring of magic qualities, made of gold stolen from the Rhine-

daughters by Alberich, one of the Nibelungs, who dwelt in *Nebelheim*, the place of mists. This ring, the symbol of all earthly power, was at the same time to bring a curse upon all who possessed it. Wotan, of the race of the gods, covetous of power and heedless of the curse which follows it, obtained the ring from Alberich by force and cunning, and soon found himself involved in calamity from which there was no apparent escape. He himself could not expiate the wrong he had done, nor could he avert the impending doom, the "twilight" of the gods, which was slowly and surely approaching. Only a free will, independent of the gods, and able to take upon itself the fault, could make reparation for the deed. At last he yields to despair. His will is broken, and instead of fearing the inevitable doom he courts it. In this sore emergency the hero appears. He belongs to an heroic race of men, the *Volsungs*. The unnatural union of the twins, *Sigmund* and *Sieglinde*, born of this race, produces the real hero, *Siegfried*. The parents pay the penalty of incest with their lives; but *Siegfried* remains, and Wotan watches his growth and magnificent development with eager interest. *Siegfried* recovers the ring from the giants, to whom Wotan had given it, by slaying a dragon which guarded the fatal treasure. *Brünnhilde*, the *Valkyrie*, Wotan's daughter, contrary to his instructions, had protected *Sigmund* in a quarrel which resulted in his death, and was condemned by the irate god to fall into a deep sleep upon a rock surrounded by flames, where she was to remain until a hero should appear bold enough to break through the wall of fire and awaken her. *Siegfried* rescues her. She wakens into the full consciousness of passionate love, and yields herself to the hero, who presents her with the ring, but not before it has worked its curse upon him, so that he, faithless even in his faithfulness, wounds her whom he deeply loves, and drives her from him. Meanwhile *Gunther*, *Gutrune*, and their half-brother *Hagen* conspire to obtain the ring from *Brünnhilde* and to kill *Siegfried*. Through the agency of a magic draught he is induced to desert her, after once more getting the ring. He then marries *Gutrune*. The curse soon reaches its con-

summation. One day, while traversing his favorite forests on a hunting expedition, he is killed by Hagen, with Gunther's connivance. The two murderers then quarrel for the possession of the ring, and Gunther is slain. Hagen attempts to wrest it from the dead hero's finger, but shrinks back terrified as the hand is raised in warning. Brünnhilde now appears, takes the ring, and proclaims herself his true wife. She mounts her steed, and dashes into the funeral pyre of Siegfried after returning the ring to the Rhine-daughters. This supreme act of immolation forever breaks the power of the gods, as is shown by the blazing Walhalla in the sky; but at the same time justice has been satisfied, reparation has been made for the original wrong, and the free will of man becomes established as a human principle.

Such are the outlines of this great story, which will be told more in detail when we come to examine the component parts of the trilogy. Dr. Ludwig Nohl, in his admirable sketch of the Nibelungen poem, as Wagner adapted it, gives us a hint of some of its inner meanings in the following extract: "Temporal power is not the highest destiny of a civilizing people. That our ancestors were conscious of this is shown in the fact that the treasure, or gold and its power, was transformed into the Holy Grail. Worldly aims give place to spiritual desires. With this interpretation of the Nibelungen myth, Wagner acknowledged the grand and eternal truth that this life is tragic throughout, and that the will which would mould a world to accord with one's desires can finally lead to no greater satisfaction than to break itself in a noble death. . . . It is this conquering of the world through the victory of self which Wagner conveys as the highest interpretation of our national myths. As Brünnhilde approaches the funeral pyre to sacrifice her life, the only tie still uniting her with the earth, to Siegfried, the beloved dead, she says:

"To the world I will give now my holiest wisdom;

Not goods, nor gold nor godlike pomp,

Not house, nor lands, nor lordly state,

Not wicked plottings of crafty men,

Not base deceits of cunning law, —

But, blest in joy and sorrow, let only love remain."

We now proceed to the analysis of the four divisions of the work, in which task, for obvious reasons, it will be hardly possible to do more than sketch the progress of the action, with allusions to its most striking musical features. There are no set numbers, as in the Italian opera; and merely to designate the leading motives and trace their relation to each other, to the action of the *dramatis personæ*, and to the progress of the four movements, not alone towards their own climaxes but towards the ultimate denouement, would necessitate far more space than can be had in a work of this kind.

### *Das Rheingold*

The orchestral prelude to "The Rhinegold" is based upon a single figure, the Rhine motive, which in its changing developments pictures the calm at the bottom of the Rhine and the undulating movement of the water. The curtain rises and discloses the depths of the river, from which rise rugged ridges of rock. Around one of these, upon the summit of which glistens the Rhinegold, Woglinde, a Rhine-daughter, is swimming. Two others, Wellgunde and Flosshilde, join her; and as they play about the gleaming gold, Alberich, a dwarf, suddenly appears from a dark recess and passionately watches them. As they are making sport of him, his eye falls upon the gold and he determines to possess it. They make light of his threat, informing him that whoever shall forge a ring of this gold will have secured universal power, but before he can obtain that power he will have to renounce love. The disclosure of the secret follows a most exultant song of the Undines ("Rheingold! leuchtende Lust! wie lachst du so hell und hehr!"). In the announcement made by them the motive of the ring also occurs. The Rhine-daughters, who have fancied that Alberich will never steal the gold because he is in love with them, are soon undeceived, for he curses love, and snatches the gold and makes off with it, pursued by the disconsolate maidens, whose song changes into a sad minor,

leading up to the next scene. As they follow him into the dark depths the stream sinks with them and gives place to an open district with a mountain in the background, upon which is the glistening Walhalla, which the giants have just built for the gods. Wotan and Fricka are discovered awakening from sleep and joyfully contemplating it, the latter, however, with much apprehension lest the giants shall claim Freia, the goddess of love, whom Wotan has promised to them as the reward for their work. Loge, the god of fire, however, has agreed to obtain a ransom for her. He has searched the world over, but has been unable to find anything that can excel in value or attraction the charm of love. As the gods are contemplating their castle Loge appears, and in a scene of great power, accompanied by music which vividly describes the element he dominates ("Immer ist Undank Loge's Lohn"), he narrates the tidings of his failure. The giants, however, have heard the story of the Rhinegold, and as they carry off the weeping Freia agree to release her whenever the gods will give to them the precious and all-powerful metal. As love departs, the heavens become dark and sadness overcomes the gods. They grow suddenly old and decrepit. Fricka totters and Wotan yields to despair. Darkness and decay settle down upon them. The divine wills are broken, and they are about to surrender to what seems approaching dissolution, when Wotan suddenly arouses himself and determines to go in quest of the all-powerful gold. Loge accompanies him, and the two enter the dark kingdom of the gnomes, who are constantly at work forging the metals. By virtue of his gold Alberich has already made himself master of all the gnomes, but Wotan easily overpowers him and carries him off to the mountain. The Nibelung, however, clings to his precious gold, and a struggle ensues for it. In spite of his strength and the power the ring gives to him it is wrenched from him, and the victorious Wotan leaves him free to return to his gloomy kingdom. Infuriated with disappointment over his loss and rage at his defeat, Alberich curses the ring and invokes misfortune upon him who possesses it. "May he who has it not, covet it with rage," cries



the dwarf, "and may he who has it, retain it with the anguish of fear"; and with curse upon curse he disappears. Now that he has the ring, Wotan is unwilling to give it up. The other gods implore him to do so, and the giants demand their ransom. He remains inflexible; but at last Erda, the ancient divinity, to whom all things are known, past, present, and future, appears to Wotan and warns him to surrender the ring. She declares that all which exists will have an end, and that a night of gloom will come upon the gods. So long as he retains the ring a curse will follow it. Her sinister foreboding so alarms him that at last he abandons the gold. Youth, pride, and strength once more return to the gods.

The grand closing scene of the prelude now begins. Wotan attempts to enter Walhalla, but it is veiled in oppressive mist and heavy clouds. The mighty Donner, accompanied by Froh, climbs a high rock in the valley's slope and brandishes his hammer, summoning the clouds about him. From out their darkness its blows are heard descending upon the rock. Lightning leaps from them, and thunder-crashes follow each other with deafening sounds. The rain falls in heavy drops. Then the clouds part, and reveal the two in the midst of their storm-spell. In the distance appears Walhalla bathed in the glow of the setting sun. From their feet stretches a luminous rainbow across the valley to the castle, while out from the disappearing storm comes the sweet rainbow melody. Froh sings, "Though built lightly it looks, fast and fit is the Bridge." The gods are filled with delight, but Wotan gloomily contemplates the castle as the curse of the ring recurs to him. At last a new thought comes in his mind. The hero who will make reparation is to come from the new race of mortals of his own begetting. The thought appears in the sword motive, and as its stately melody dies away, Wotan rouses from his contemplation and hails Walhalla with joy as "a shelter from shame and harm." He takes Fricka by the hand, and leading the way, followed by Froh, Freia, Donner, and Loge, the last somewhat reluctantly, the gods pass over the rainbow bridge and enter Walhalla, bathed in the light of the setting sun and accompanied by the strains

of a majestic march. During their passage the plaintive song of the Rhine-daughters mourning their gold comes up from the depths. Wotan pauses a moment and inquires the meaning of the sounds, and bids Loge send a message to them that the treasure shall "gleam no more for the maids." Then they pass laughingly and mockingly on through the splendor to Walhalla. The sad song still rises from the depths of the Rhine, but it is overpowered by the strains of the march, and pealing music from the castle. The curtain falls upon their laments, and the triumphant entrance of the gods into their new home.

### *Die Walküre*

In "Die Walküre," the human drama begins. Strong races of men have come into existence, and Wotan's Valkyries watch over them, leading those who fall in battle to Walhalla, where, in the gods' companionship, they are to pass a glorious life. According to the original legend, Wotan blessed an unfruitful marriage of this race by giving the pair an apple of Hulda to eat, and the twins, Siegmund and Sieglinde, were the result of the union. When the first act opens, Siegmund has already taken a wife and Sieglinde has married the savage warrior Hunding, but neither marriage has been fruitful. It is introduced with an orchestral prelude representing a storm. The pouring of the rain is audible among the violins and the rumbling of the thunder in the deep basses. The curtain rises, disclosing the interior of a rude hut, its roof supported by the branches of an ash-tree whose trunk rises through the centre of the apartment. As the tempest rages without, Siegmund rushes in and falls exhausted by the fire. Attracted by the noise, Sieglinde appears, and observing the fallen stranger bends compassionately over him and offers him a horn of mead. As their eyes meet they watch each other with strange interest and growing emotion. While thus mutually fascinated, Hunding enters and turns an inquiring look upon Sieglinde. She explains that he is a guest worn out with

fatigue and seeking shelter. Hunding orders a repast and Siegmund tells his story. Vanquished in combat by a neighboring tribe, some of whose adherents he had slain, and stripped of his arms, he fled through the storm for refuge. Hunding promises him hospitality, but challenges him to combat on the morrow, for the victims of Siegmund's wrath were Hunding's friends. As Sieglinde retires at Hunding's bidding, she casts a despairing, passionate look at Siegmund, and tries to direct his attention to a sword sticking in the ash-tree, but in vain. Hunding warns her away with a significant look, and then taking his weapons from the tree leaves Siegmund alone. The latter, sitting by the fire, falls into dejection, but is soon roused by the thought that his sire had promised he should find the sword Nothung in his time of direst need. The dying fire shoots out a sudden flame, and his eye lights upon its handle, illuminated by the blaze. The magnificent sword-melody is sounded, and in a scene of great power he hails it and sings his love for Sieglinde, whom now he can rescue. As the fire and the song die away together, Sieglinde reappears. She has drugged Hunding into a deep sleep, and in an exultant song tells Siegmund the story of the sword. They can be saved if he is strong enough to wrench it from the trunk of the ash. He recognizes his sister and folds her passionately in his arms. The storm has passed, and as the moonlight floods the room he breaks out in one of the loveliest melodies Wagner has ever written, the Spring song ("Winterstürme wichen dem Wonnemond"), a song of love leading to the delights of Spring; and Sieglinde in passionate response declares, "Thou art the Spring for which I longed in Winter's frosty embrace." The recognition is mutual, not alone of brother and sister but of lover and mistress, — the union which is destined to beget Siegfried, the hero. Seizing her in his arms, Siegmund disappears with her into the depths of the forest, and the curtain falls.

The second act opens in the mountains of the gods, and discloses Wotan with spear in hand in earnest converse with Brünnhilde, his daughter, who is arrayed in the armor of a Valkyrie. He tells her of the approaching combat, and bids

her award the victory to Siegmund the Volsung, beloved of the gods. As she disappears among the rocks, shouting the weird cry of the Valkyries, the jealous Fricka, protector of marriage vows, comes upon the scene in a chariot drawn by rams. A stormy dialogue occurs between them, Fricka demanding the death of Siegmund as compensation for the wrong done to Hunding. Wotan at last is overcome, and consents that the Valkyries shall conduct him to Walhalla. As he yields, Brünnhilde's jubilant song is heard on the heights, and Wotan summons her and announces his changed decision. Siegmund must perish. As he stalks gloomily away among the rocks, Brünnhilde falls into deep dejection, and turns away moaning: "Alas! my Volsung! Has it come to this, — that faithless the faithful must fail thee?" As she enters a cave for her horse, the fugitives Siegmund and Sieglinde hurriedly approach, pursued by the infuriated Hunding. They stop to rest, and Sieglinde falls exhausted in his arms. The scene is marked by alternations of passionate love and fear, hope on the one side, despair on the other, vividly portrayed in the instrumentation. As the music dies away and Sieglinde rests insensible in his arms, Brünnhilde, with deep melancholy in her visage, shows herself to Siegmund. In reply to his question, "Who art thou?" she answers, "He who beholds me, to death in the battle is doomed. I shall lead thee to Walhalla." Eagerly he asks, "Shall I find in Walhalla my own father Wälse?" and she answers, "The Volsung shall find his father there." With passionate earnestness he asks, "Shall Siegmund there embrace Sieglinde?" The Valkyrie replies, "The air of earth she still must breathe. Sieglinde shall not see Siegmund there." Siegmund furiously answers, "Then farewell to Walhalla! Where Sieglinde lives, in bliss or blight, there Siegmund will also tarry," and raises his sword over his unconscious sister. Moved by his great love and sorrow, Brünnhilde for the first time is swayed by human emotions, and exultantly declares, "I will protect thee." Hunding's horn sounds in the distance, and soon is heard his defiant challenge to battle. Siegmund rushes to the top of one of the cloudy summits, and the clash of their arms re-

sounds in the mists. A sudden gleam of light shows Brünnhilde hovering over Siegmund, and protecting him with her shield. As he prepares himself to deal a deadly thrust at Hunding, the angry Wotan appears in a storm-cloud and interposes his spear. Siegmund's sword is shattered to pieces. Hunding pierces his disarmed enemy, and he falls mortally wounded. Brünnhilde lifts the insensible Sieglinde upon her steed and rides away with her. Wotan, leaning upon his spear, gazes sorrowfully at the dying Volsung, and then turning to Hunding, so overcomes him with his contemptuous glance that he falls dead at his feet. "But Brünnhilde, woe to the traitor. Punishment dire is due to her treason. To horse, then. Let vengeance speed swiftly." And mounting his steed he disappears amid thunder and lightning.

The last act opens in a rocky glen filled with the Valkyries calling to each other from summit to summit with wild cries as they come riding through the clouds after the combat, bearing the dead bodies of the warriors on their saddles. The scene is preluded with an orchestral number, well known in the concert-room as the "Ride of the Valkyries," which is based upon two motives, the Valkyries' call and the Valkyrie melody. In picturesque description of the rush and dash of steeds, amid which are heard the wild cries of the sisters, "The Ride" is vividly descriptive. Brünnhilde arrives among the exultant throng in tears, bearing Sieglinde with her. She gives her the fragments of Siegmund's sword, and appeals to the other Valkyries to save her. She bids Sieglinde live, for "thou art to give birth to a Volsung," and to keep the fragments of the sword. "He that once brandishes the sword, newly welded, let him be named Siegfried, the winner of victory." Wotan's voice is now heard angrily shouting through the storm-clouds, and calling upon Brünnhilde, who vainly seeks to conceal herself among her sisters. He summons her forth from the group, and she comes forward meekly but firmly and awaits her punishment. He taxes her with violating his commands; to which she replies, "I obeyed not thy order, but thy secret wish." The answer does not avail, and he condemns her to sleep by the wayside, the victim of the

first who' passes. She passionately pleads for protection against dishonor, and the god consents. Placing her upon a rocky couch and kissing her brow, he takes his farewell of her in a scene which for majestic pathos is deeply impressive. One forgets Wotan and the Valkyrie. It is the last parting of an earthly father and daughter, illustrated with music which is the very apotheosis of grief. He then conjures Loge, the god of fire; and as he strikes his spear upon the rock, flames spring up all about her. Proudly he sings in the midst of the glare:—

“Who fears the spike  
Of my spear to face,  
He will not pierce the planted fire,” —

a melody which is to form the motive of the hero Siegfried in the next division of the work — and the curtain falls upon a scene of extraordinary power, beauty, and majesty.

### *Siegfried*

The second division of the tragedy, “Siegfried,” might well be called an idyl of the forest. Its music is full of joyousness and delight. In place of the struggles of gods and combats of fierce warriors, the wild cries of Valkyries and the blendings of human passions with divine angers, we have the repose and serenity of nature, and in the midst of it all appears the hero Siegfried, true child of the woods, and as full of wild joyousness and exultant strength as one of the fauns or satyrs. It is a wonderful picture of nature, closing with an ecstatic vision of love.

After the death of Siegmund, Sieglinde takes refuge in the depths of the forest, where she gives birth to Siegfried. In her dying moments she intrusts him to Mime, who forged the ring for Alberich when he obtained possession of the Rhine-gold. The young hero has developed into a handsome, manly stripling, who dominates the forest and holds its wild animals subject to his will. He calls to the birds and they answer him. He chases the deer with leaps as swift as their own.

He seizes the bear and drags him into Mime's hut, much to the Nibelung's alarm. But while pursuing the wild, free life in the forest, he has dreams of greater conquests than those over nature. Heroic deeds shape themselves in his mind, and sometimes they are illuminated with dim and mysterious visions of a deeper passion. In his interviews with Mime he questions him about the world outside of the forest, its people and their actions. He tires of the woods, and longs to get away from them. Mime then shows him the fragments of his father's sword, which had been shattered upon Wotan's spear, the only legacy left her son by Sieglinde, and tells him that nothing can withstand him who can weld them together again. Mime had long tried to forge a sword for Siegfried, but they were all too brittle, nor had he the skill to weld together the fragments of Siegmund's sword, Nothung. The only one who can perform that task is the hero without fear. One day Siegfried returns from a hunting expedition and undertakes it himself. He files the fragments into dust and throws it into the crucible, which he places on the fire of the forge. Then while blowing the bellows he sings a triumphant song ("Nothung! Nothung! neidliches Schwert"), which anticipates the climax towards which all the previous scenes have led. As he sings at his work Mime cogitates how he shall thwart his plans and get possession of the sword. He plots to have him kill Fafner, the giant, who has changed himself into a dragon, for the more effectual custody of the Rhine-treasure and the ring. Then when Siegfried has captured the treasure he will drug him with a poisoned drink, kill him with the sword, and seize the gold. Siegfried pours the melted steel into a mould, thrusts it into the water to cool, and then bursts out into a new song, accompanied by anvil blows, as he forges and tempers it, the motive of which has already been heard in the "Rhinegold" prelude, when Alberich made his threat. While Mime quietly mixes his potion, Siegfried fastens the hilt to his blade and polishes the sword. Then breaking out in a new song, in which are heard the motives of the fire-god and the sword, he swings it through the air, and bringing it down with force splits the anvil in twain.

The music accompanying this great scene, imitating the various sounds of the forge, the flutter of the fire, the hissing of the water, the filing of the sword, and the blows upon the anvil, is realism carried to the very extreme of possibilities.

The great exploit has been successful, and Siegfried at last has Siegmund's sword. Mime takes him to the cave where Fafner, the giant-dragon, guards the gold. Siegfried slays the monster, and laughs over the ease of the task. His finger is heated with the dragon's blood, and as he puts it to his lips to cool it he tastes the blood, and thus learns the language of the birds. He cares nought for the treasure, and takes only the ring and a magic helmet, which enables the wearer to assume any shape. After the contest he throws himself at the foot of a tree in the forest and dreamily listens to the "Waldweben," the rustle and mysterious stirrings of the woods. Amid all these subtle, soothing sounds, pierced now and then with the songs of the birds, and distant cries in far-away sylvan recesses, he realizes that he is alone, while his old companions of the woods are together. He thinks of the mother whom he has never known, and of that mysterious being whom he has never seen, with whom he could enjoy the companionship he observes among the birds. The passion of love begins to assert itself vaguely and strangely, but full soon it will glow out with ardent flame. A bird flying over his head sings to him. He can understand its song and fancies it his mother's voice coming to him in the bird-notes. It tells him now he has the treasure, he should save the most beautiful of women and win her to himself. "She sleeps upon a rock, encircled with flames; but shouldst thou dare to break through them, the warrior-virgin is thine." The bird wings its flight through the forest, and Siegfried, joyously seizing his sword, follows it with swift foot, for he knows it is guiding him to Brünnhilde. The time for great deeds has come. The wild, free life of the forest is over.

The third act once more shows us the god Wotan still plunged in gloom. Gazing into a deep abyss, he summons Erda, who knows the destiny of all the world, to question her again as to the twilight of the gods. The mysterious figure



appears at his bidding, but has nothing further to communicate. Their doom is certain. The fearless race of men is destined to efface the gods, and Walhalla must disappear. The hero is at hand, and coming rapidly. The despairing Wotan, who appears in this scene as "Der Wanderer" (the wanderer), cries out, "So be it. It is to this end I aspire." He turns gloomily away, and confronts Siegfried bounding from rock to rock like a deer, still following his airy guide. The god angrily tries to bar his way, but in vain. His lance is shattered at a single blow of the sword Nothung, which he himself had once so easily shivered. It is the first catastrophe of the final fate which is approaching. The hero without fear has come, the free will of man has begun to manifest itself. The power of the gods is breaking. Joyously Siegfried rushes on over the rocks. He is soon bathed in the glow of the fire, which casts weird shadows through the wild glen. Now the burning wall of red flames is before him. With a ringing cry of exultation he dashes through them, and before him lies the sleeping maiden in her glistening armor. Mad with her beauty and his own overpowering passion, he springs to her side and wakes her with a kiss. The Volsung and the Valkyrie gaze at each other a long time in silence. Brünnhilde strives to comprehend her situation, and to recall the events that led up to her punishment, while love grows within her for the hero who has rescued her, and Siegfried is transfixed by the majesty of the maiden. As she comes to herself and fully realizes who is the hero before her and foresees the approaching doom, she earnestly appeals to him:

"Leave, ah, leave,  
Leave me unlost,  
Force on me not  
Thy fiery nearness.  
Shiver me not  
With thy shattering will,  
And lay me not waste in thy love."

What is preordained cannot be changed. Siegfried replies with growing passion, and Brünnhilde at last yields, and the two join in an outburst of exultant song:

“Away, Walhalla,  
In dust crumble  
Thy myriad towers.  
Farewell, greatness,  
And gift of the gods.  
You, Norns, unravel  
The rope of runes.  
Darken upwards,  
Dusk of the gods.  
Night of annulment,  
Draw near with thy cloud.  
I stand in sight  
Of Siegfried’s star.  
For me he was,  
And for me he will ever be.”

With this great duet, which is one of the most extraordinary numbers in the trilogy for dramatic power and musical expression of human emotion, this division closes.

### *Die Götterdämmerung*

The last division of the tragedy opens under the shade of a huge ash-tree where the three Fates sit spinning and weaving out human destinies. As they toss their thread from one to the other, — the thread they have been spinning since time began, — they foresee the gloom which is coming. Suddenly it snaps in their fingers, whereupon the dark sisters crowding closely together descend to the depths of the earth to consult with the ancient Erda and seek shelter near her. Meanwhile as day breaks Siegfried and Brünnhilde emerge from the glen where they have been reposing in mutual happiness. Brünnhilde has told her lover the story of the gods and the secrets of the mystic runes, but he is still unsatisfied. His mission is not yet fulfilled. He must away to perform new deeds. Before he leaves her he gives her the ring as his pledge of fidelity, and they part, after exchanging mutual vows of love and constancy.

In his search for further exploits, Siegfried arrives at the dwelling of Gunther, a powerful Rhenish chief, head of the

Gibichungen, another race of heroes, where also resides Guttrune, his fascinating sister, and the evil Hagen, begotten by Alberich of Crimhilda, Gunther's mother, who was the victim of his gold. Alberich's hatred of the gods and all connected with them is shared by his son, who has been charged by the Nibelung to recover the gold. From this point the tragic denouement rapidly progresses. Siegfried's horn is heard in the distance, and he soon crosses Gunther's threshold, where his ruin is being plotted by the sinister Hagen. He is hospitably received, and at Hagen's bidding Guttrune pours out and offers him a draught so cunningly mixed that it will efface all past remembrances. He is completely infatuated with the girl's beauty, and as the potion takes effect, the love for Brünnhilde disappears. He demands Guttrune in marriage, and Hagen promises her upon condition that he will bring Brünnhilde as a bride for Gunther. Siegfried departs upon the fatal errand, and after taking from her the ring drags her by force to deliver her to Gunther. The Valkyrie rises to a sublime height of anger over her betrayal, and dooms Siegfried to death in the approaching hunt, for by death alone she knows that she can regain his love.

The last act opens in a rocky glen on the banks of the Rhine, the ripple of whose waters is repeated in the melody of "The Rhinegold." Siegfried is separated from his companion, and while alone, the song of the Rhine-daughters is heard. They rise to the surface of the gleaming water and demand their gold, but Siegfried refuses to restore it. They warn him again to flee from the curse, but he proudly exclaims that his sword is invincible and can crush the Norns. Sadly they float away to the sound of harps shimmering over the water. Gunther's horn is heard among the hills, and Siegfried exultantly answers it. The huntsmen assemble and prepare for a feast. Siegfried relates his adventure with the Rhine-daughters, and when Hagen asks him if it is true that he can understand the language of the birds, he tells the whole story of his life in the "Rheinfahrt" (Rhine journey), — a song built up of all the motives which have been heard in the "Siegfried" division, — the melody of the sword, the

stir of the woods, the song of the mysterious bird, Mime's enticement, the love of Brünnhilde, and the flaming fire following each other in rapid and brilliant succession through the measures of the picturesque description. As the song dies away, two ravens, messengers of ill omen, fly across the stage. The curse motive sounds gloomily through the orchestra. Hagen springs to his feet and suddenly and treacherously plunges his spear into Siegfried's back, then suddenly turns and disappears among the rocks. The hero falls to the earth and dies breathing Brünnhilde's name, for in the last supreme moment the spell of Hagen's draught passes away. With his last breath he breaks out in a death-song of surpassing beauty and majesty, in which the motives are those of the Volsung and the Valkyrie, as well as of the destiny which is to reunite them in death. Once more he murmurs the name of Brünnhilde, and then his companions tenderly place him upon his shield, and lifting him upon their shoulders carry him to the misty summits and disappear in the cloud, to the mighty and impressive strains of a funeral march, built up on the motives of Siegmund, the love-duet of Siegmund and Sieglinde, the sword and Volsung's motives, and Siegfried's great theme. In the interweaving of these motives and their sombre coloring, in massive fortissimo and crescendo effects, in expressive musical delineation, and in majestic solemnity, the Siegfried funeral march must take precedence of all other dirges. In truth it is a colossal and heroic funeral poem fit to celebrate the death of a demigod. In the last scene Siegfried's body is borne back to the hall of the Gibichungs amid loud lamenting. When Guttrune learns what has occurred, she bitterly curses Hagen and throws herself on Siegfried's corpse. Hagen and Gunther quarrel for the possession of the ring, and Gunther is slain; but when Hagen tries to take the ring, the hand of the dead hero is raised in warning. Then Brünnhilde solemnly and proudly advances in the light of the torches and bids the empty clamor cease, for "this is no lamenting worthy of a hero." She orders a funeral pyre to be built, and Siegfried is laid thereon. She contemplates the dead hero with passionate love and sadness, and then solemnly turning to

those about her, exclaims: "Those who efface the fault of the gods are predestined to suffering and death. Let one sacrifice end the curse. Let the Ring be purified by fire, the waters dissolve it forever. The end of the gods is at hand. But though I leave the world masterless, I give it this precious treasure. In joy or in suffering, happiness can alone come from love." She seizes a burning brand, and invoking Loge, god of fire, flings it upon the pyre. Her horse is brought to her, and she proudly mounts it:

"Grane, my horse,  
Hail to thee here!  
Knowest thou, friend,  
How far I shall need thee?  
Heiaho! Grane!  
Greeting to him.  
Siegfried! See, Brünnhilde  
Joyously hails thee, thy bride."

She swings herself upon her steed and dashes into the furious flames. At last they die away, and the Rhine rushes forward from its banks and covers the pyre. The exultant Rhine-daughters are swimming in the flood, for Brünnhilde has thrown them the ring. Hagen makes a last desperate effort to clutch it, but Woglinde and Wellgunde wind their arms about him, and as they drag him into the depths Flosshilde holds the ring above the waters, and the exultant song of the Rhine-daughters is heard above the swelling tide, while far in the distance a red flame spreads among the clouds. Walhalla is blazing in the sky. The dusk of the gods has come. Reparation has been made. The hero without fear is victorious. Free will, independent of the gods, will rule the world, and the gods themselves are lost in the human creation. Love is given to men, and conquers death.

### *Parsifal*

"Parsifal," a "Bühnenweihfestspiel" (festival acting-drama), words by Wagner, was concluded in 1882, and first

produced at Baireuth, July 26, 1882, only about seven months before the distinguished composer's death, with Mme. Friedrich-Materna as Kundry, Herr Winckelmann as Parsifal, and Herr Scaria as Gurnemanz.

The theme of the opera is taken from the cycle of Holy Grail myths to which "Lohengrin" also belongs. The reader will remember that Lohengrin in his final address declares himself son of Parsifal, the King of the Grail; and it is with this Parsifal that Wagner's last work is concerned. Parsifal, like Siegfried, represents free human nature in its spontaneous, impulsive action. He is styled in the text, "Der reine Thor" (the guileless fool), who, in consonance with the old mythological idea, overcomes the evil principle and gains the crown by dint of pure natural impulse. The opera differs widely from "The Nibelung Ring." The composer has used the free instead of the alliterative form of verse, which he then contended was best adapted to musical setting. In "The Ring" the chorus is not introduced at all until the last division is reached, while in "Parsifal" it plays an important part in every act, in the second scene of the first act there being three choirs on the stage at a time. Still there is no trace of the aria, the duet, or the recitative in the Italian style, though there is plenty of concerted music, which grows out of the dramatic necessities of the situations. When these necessities are not urgent the music flows on in dialogue form, as in "The Ring."

The *vorspiel* is based upon three motives connected with the mystery of the Grail, which forms the keynote of the opera, though in a different aspect from that which the Grail assumes in "Lohengrin," where it can only be visible to the eye of faith, while in "Parsifal" it distinctly performs its wonders. Let it be remembered that the Grail is the chalice from which Christ drank with his disciples at the Last Supper, and in which his blood was received at the cross. The first of these motives is of the same general character as the Grail motive in the "Lohengrin" *vorspiel*; the second is an impressive phrase for trumpets and trombones, which will be heard again when the Knights of the Grail are summoned to

their duties; and the third is a broad, dignified melody in the chorale form.

The action of the drama occurs in the north of Spain, and in the Vicinity of Monsalvat, the Castle of the Holy Grail, where this chalice was brought by angels when Christianity was in danger. The curtain rises upon a lovely forest glade on the borders of a lake, at daybreak, and discovers the Grail Knight, Gurnemanz, and two young shield-bearers, guardians of the castle, sleeping at the foot of a tree. Trumpet-calls, repeating the motive first heard in the prelude, arouse them from their sleep; and as they offer up their morning prayer the chorale is heard again. As they wend their way to the castle, they meet two knights preceding a litter upon which the wounded Amfortas, King of the Grail, is carried. In the subsequent dialogue Gurnemanz tells the story of the King's mishap. He is suffering from a wound which refuses to close, and which has been inflicted by the sacred spear, — the spear, according to the legend, with which our Saviour's side was pierced. Klingsor, a magician, had aspired to become a Knight of the Grail, but his application was refused; for only those of holy lives could watch the sacred vessel and perform its ministrations. In revenge, Klingsor studied the magic arts and created for himself a fairy palace, which he peopled with beautiful women, whose sole duty it was to seduce the Knights of the Grail. One of these women, a mysterious creature of wonderful fascinations, Kundry by name, had beguiled Amfortas, who thus fell into the power of Klingsor. He lost his spear, and received from it a wound which will never heal so long as it remains in the hands of the magician. In a vision he has been told to wait for the one who has been appointed to cure him. A voice from the Grail tells him the following mystery:

“Durch Mitleid wissend,  
Der reine Thor,  
Harre sein'  
Den ich erkor.” \*

\* “Let a guileless fool only, knowing by compassion, await him whom I have chosen.”

Meanwhile, as the shield-bearers are carrying Amfortas towards the lake, the savage, mysterious Kundry is seen flying over the fields. She overtakes Gurnemanz and gives him a balm, saying that if it will not help the King, nothing in Arabia can, and then, refusing to accept thanks or reveal her identity, sinks to the ground in weariness. The King takes the drug with gratitude; but she scorns thanks, and sneers at those about her with savage irony. Gurnemanz's companions are about to seize her, but the old Knight warns them that she is living incarnate to expiate the sins of a former life, and that in serving the Order of the Grail she is purchasing back her own redemption. As Gurnemanz concludes, cries are heard in the wood, and two knights, approaching, announce that a swan, the bird sacred to the Grail, which was winging its way over the lake, and which the King had hailed as a happy omen, has been shot. Parsifal, the murderer, is dragged in, and when questioned by Gurnemanz, is unaware that he has committed any offence. To every question he only answers he does not know. When asked who is his mother, Kundry answers for him: "His mother brought him an orphan into the world, and kept him like a fool in the forest, a stranger to arms, so that he should escape a premature death; but he fled from her and followed the wild life of nature. Her grief is over, for she is dead." Whereupon Parsifal flies at her and seizes her by the throat; but Gurnemanz holds him back, and Kundry sinks down exhausted. Parsifal answers to the "Thor," but it remains to be seen whether he is the "reine Thor." Gurnemanz conducts him to the temple where the holy rites of the Grail are to be performed, hoping he is the redeemer whom the Grail will disclose when the love-feast of the Saviour is celebrated.

The scene changes to the great hall of the castle and the celebration of the feast of the Grail. The scene is introduced with a solemn march by full orchestra, including trombones on the stage, accompanied by the clanging of bells as the Knights enter in stately procession. They sing a pious chant in unison, the march theme still sounding. As the younger squires and pages enter, a new melody is taken in three-part



harmony, and finally an unseen chorus of boys from the extreme height of the dome sing the chorale from the introduction, without accompaniment, in imitation of angel voices. The shield-bearers bring in Amfortas upon his litter, when suddenly from a vaulted niche is heard the voice of Titurel, Amfortas's aged father, and the founder of Monsalvat, now too feeble to perform the holy offices, bidding the Grail to be uncovered. Amfortas, mourning that he, the unholyest of them, should be called, opens a golden shrine and takes out the crystal vessel. Darkness falls upon the hall, but the Grail is illuminated with constantly increasing brilliancy, while from the dome the children's voices sing, "Take My blood in the name of our love, and take My body in remembrance of Me." Parsifal watches the scene with bewildered eyes, but upon saying in reply that he does not understand the holy rite, he is contemptuously ejected from the place.

The second act reveals Klingsor's enchanted palace. The magician, gazing into a mirror, sees Parsifal approaching, and knows he is the redeemer who has been promised. He summons Kundry before him, and commands her to tempt him with her spells. She struggles against the task, for in her soul the powers of good and evil are always contending for the mastery. She longs for eternal sleep, and rest from her evil passions, but Klingsor holds her in his power. Parsifal enters, and the scene changes to a delightful garden filled with girls of ravishing beauty in garments of flowers. They crowd about him, and by their fascinating blandishments seek to gain his love, but in vain. He is still the "guileless fool." Then Kundry appears in all her loveliness, and calls him by name,—the name he had heard his mother speak. He sorrowfully sinks at Kundry's feet. The enchantress bends over him, appeals to him through his longing for his mother, and kisses him. Instantly he comprehends all that he has seen, and he cries, "The wound burns in my heart, oh, torment of love!" Then, quickly rising, he spurns her from him. He has gained the world-knowledge. She flies to him again, and passionately exclaims, "The gift of my love would make thee divine. If this hour has made thee the redeemer, let me

suffer forever, but give me thy love." He spurns her again, and cries, "To all eternity thou wouldst be damned with me, if for one hour I should forget my mission," but says he will save her too, and demands to know the way to Amfortas. In rage she declares he shall never find it, and summons the help of Klingsor, who hurls the sacred lance at Parsifal. The weapon remains suspended over his head. He seizes it and makes the sign of the cross. The gardens and castle disappear. Parsifal and Kundry are alone in a desert. She sinks to the ground with a mournful cry, and turning from her, his last words are, "Thou knowest where only thou canst see me again."

In the third act we are again in the land of the Grail. Parsifal has wandered for years trying to find Monsalvat, and at last encounters Gurnemanz, now a very old man, living as a hermit near a forest spring, and the saddened Kundry is serving him. It is the Good Friday morning, and forests and fields are bright with flowers and the verdure of spring. Gurnemanz recognizes him, and in reply to his question what makes the world so beautiful, the aged knight makes answer:

"The sad repentant tears of sinners  
Have here with holy rain  
Besprinkled field and plain,  
And made them glow with beauty.

All earthly creatures in delight  
At the Redeemer's trace so bright,  
Uplift their prayers of duty.  
And now perceive each blade and meadow flower,  
That mortal foot to-day it need not dread."

Kundry washes "the dust of his long wanderings" from his feet, and looks up at him with earnest and beseeching gaze. Gurnemanz recognizes the sacred spear, hails him as the King of the Grail, and offers to conduct him to the great hall where the holy rites are once more to be performed. Before they leave, Parsifal's first act as the redeemer is to baptize Kundry with water from the spring. The sound of tolling bells in the distance announces the funeral of Titurel, and the scene changes to the hall where the Knights are

carrying the litter upon which Amfortas lies, awaiting the funeral procession approaching to the strains of a solemn march. The Knights demand he shall again uncover the Grail, but he refuses, and calls upon them to destroy him, and then the Grail will shine brightly for them again. Unobserved by them, Parsifal steps forward, touches the King's wound with the spear, and it is immediately healed. Then he proclaims himself King of the Grail, and orders it to be uncovered. As Amfortas and Gurnemanz kneel to do him homage, Kundry dies at his feet in the joy of repentance. Titurel rises from his coffin and bestows a benediction. Parsifal ascends to the altar and raises the Grail in all its resplendent beauty. A white dove flies down from the dome of the hall and hovers over his head, while the Knights chant their praise to God, reëchoed by the singers in the dome, whose strains sound like celestial voices:

“Miracle of supreme blessing,  
Redemption to the Redeemer.”

## WALLACE (WILLIAM VINCENT)

### *Maritana*

“**M**ARITANA,” romantic opera in three acts, words by Fitzball, founded upon the well-known play “Don Cæsar de Bazan,” was first produced at Drury Lane, London, November 15, 1845, and in New York, May 4, 1848. The original cast was as follows:

<i>Maritana</i> . . . . .	Miss ROMER.
<i>Don Cæsar</i> . . . . .	Mr. HARRISON.
<i>Lazarillo</i> . . . . .	Miss POOLE.
<i>Don José</i> . . . . .	Mr. BORRAIN.
<i>King</i> . . . . .	Mr. PHILLIPS.

The text follows that of the drama. The first act opens in a public square of Madrid, where a band of gypsies are singing to the populace, among them Maritana, a young girl of more than ordinary beauty and vocal accomplishments. Among the spectators is the young King Charles, who after listening to her is smitten with her charms. Don José, his minister, to carry out certain ambitious plans of his own, resolves to encourage the fascinations which have so attracted the King. He extols her beauty and arouses hopes in her breast of future grandeur and prosperity. At this juncture Don Cæsar de Bazan, a reckless, rollicking cavalier, comes reeling out of a tavern where he has just parted with the last of his money to gamblers. In spite of his shabby costume and dissipated appearance he bears the marks of high breeding. In better days he had been a friend of Don José. While he is relating the story of his downward career to the minister, Lazarillo, a forlorn young lad who has just attempted to destroy himself, accosts Don Cæsar, and tells him a pite-

ous tale of his wrongs. Don Cæsar befriends him, and in consequence becomes involved in a duel, which leads to his arrest; for it is Holy Week, and duelling during that time has been forbidden on pain of death. While Don Cæsar is on his way to prison, Don José delights Maritana by promising her wealth, a splendid marriage, and an introduction to the court on the morrow.

The second act opens in the prison, and discovers Don Cæsar asleep, with his faithful little friend watching by him. It is five o'clock when he wakes, and at seven he must die. Only two hours of life remain for him, but the prospect does not disturb him. On the other hand he is gayer than usual, and rallies Lazarillo with playful mirth. In the midst of his gayety the crafty Don José enters and professes strong friendship for him. When Don Cæsar declares that he has but one last wish, and that is to die a soldier's death instead of being ignominiously hanged, Don José says it shall be gratified upon condition that he will marry. The prisoner has but an hour and three quarters to live, but he consents. He is provided with wedding apparel, and a banquet is spread in honor of the occasion. During the feast Lazarillo brings in a paper to Don José containing the King's pardon for Don Cæsar, but the minister promptly conceals it. Maritana, her features disguised by a veil, is introduced, and as the nuptial rites are performed the soldiers prepare to execute the penalty. At the expiration of the hour Don Cæsar is led out to meet his fate, but Lazarillo has managed to extract the balls from the guns. The soldiers perform their duty, and Don Cæsar feigns death; but as soon as the opportunity occurs, he leaves the prison and hurries to a grand ball given by the Marquis and Marchioness de Montefiori at their palace, while the Marquis, who has his instructions from Don José to recognize Maritana as his long-lost niece, is introducing her as such. Don Cæsar enters and demands his bride. The astonished Don José, perceiving that his scheme to introduce Maritana at court is liable to be frustrated, offers the Marquis a rich appointment if he will induce his wife to play the part he shall suggest. The scheme

is soon arranged, and the Marchioness, closely veiled, is presented to Don Cæsar as the Countess de Bazan. Disgusted at "the precious piece of antiquity," as he terms her, and fancying that he has been duped, he is about to sign a paper relinquishing his bride, when he suddenly hears Maritana's voice. He recognizes it as the same he had heard during the marriage rites. He rushes forward to claim her, but she is quickly carried away, and he is prevented from following.

The last act opens in a palace belonging to the King, where Maritana is surrounded with luxury, though she is as yet unaware that she is in the royal apartments. Don José, fancying that Don Cæsar will not dare to make his appearance, as he does not know of his pardon, carries out his plot by introducing the King to her as her husband. She at first rejects him, and as he presses his suit Don Cæsar breaks into the apartment. The King in a rage demands to know his errand. He replies that he is in quest of the Countess de Bazan, and with equal rage inquires who he (the King) is. The King in confusion answers that he is Don Cæsar, whereupon the latter promptly replies, "Then I am the King of Spain." Before further explanation can be made, a messenger arrives from the Queen with the announcement that she awaits the King. After his departure Don Cæsar and Maritana mutually recognize each other, and upon her advice he resolves to appeal to the Queen to save her. He waits for her Majesty in the palace garden, and while concealed, overhears Don José informing her that the King will meet his mistress that night. He springs out, and denouncing him as a traitor to his King slays him, and then returning to Maritana's apartment finds the King there again, and tells him what has occurred. He has saved the King's honor; will the King destroy his? The monarch, overcome with Don Cæsar's gallantry and loyalty, consigns Maritana to him and appoints him Governor of Granada. The appointment does not suit Don Cæsar, for Granada is too near his creditors. The King, laughing, changes it to Valencia, a hundred leagues away, and thither Don Cæsar conducts his happy bride.

The drama is one which is well adapted to bright, cheerful, melodious music, and the opportunity has been well improved, for "Maritana" is one of the sprightliest and brightest of all the English operas, and contains several ballads which for beauty and expressiveness may well challenge any that Balfe has written. The principal numbers in the first act are Maritana's opening song in the public square ("It was a Knight of princely Mien"); the romanza which she subsequently sings for Don José ("I hear it again, 't is the Harp in the Air"), which is one of the sweetest and most delicate songs in any of the lighter operas; the duet between Maritana and Don José ("Of fairy Wand had I the Power"); Don Cæsar's rollicking drinking-song ("All the World over, to love, to drink, to fight, I delight"); and the tripping chorus ("Pretty Gitana, tell us what the Fates decree"), leading up to the stirring ensemble in the finale, when Don Cæsar is arrested. The first scene of the second act is the richest in popular numbers, containing an aria for alto, Lazarillo's song ("Alas! those Chimes so sweetly pealing"); a charming trio for Don Cæsar, Lazarillo, and Don José ("Turn on, old Time, thine Hour-glass"); Don Cæsar's stirring martial song ("Yes, let me like a Soldier fall"); the serious ballad ("In happy Moments, Day by Day"), written by Alfred Bunn, who wrote so many of the Balfe ballads; and the quartet and chorus closing the scene ("Health to the Lady, the lovely Bride!"). The second scene opens with a pretty chorus in waltz time ("Ah, what Pleasure! the soft Guitar"), followed by an aria sung by the King ("The Mariner in his Bark"), and introduced by an attractive violin prelude. The finale is a dramatic ensemble, quintet, and chorus ("What Mystery must now control"). The last act falls off in musical interest, though it is very strong dramatically. It contains a few numbers, however, which are very popular; among them one of the most admired of all English songs ("Scenes that are brightest"), which Maritana sings in the King's apartments at the beginning of the act; the humorous duet between the King and Don Cæsar when they meet; the love duet between

Don Cæsar and Maritana ("This Heart with Bliss o'erflowing"); and Don Cæsar's song ("There is a Flower that bloometh"), which is in the sentimental ballad style. The freshness, brightness, and gracefulness of the music of this little opera, combined with the unusual interest and delicate humor of the story, have always commended it to popular admiration.



## WEBER (CARL MARIA VON)

### *Der Freischütz*

“**D**ER Freischütz,” romantic opera in three acts, words by Friedrich Kind, was first produced at Berlin, June 18, 1821. It is one of the most popular operas in the modern repertory. It was first performed in Paris, December 7, 1824, as “Robin des Bois,” with a new libretto by Castile Blaze and Sauvage, and many changes in the score, such as divertissements made up of the dance music in “Preciosa” and “Oberon,” and of “The Invitation to the Dance,” scored by Berlioz. In 1841 it was again given in Paris, with an accurate translation of the text by Pacini, and recitatives added by Berlioz, as “Le Franc Archer.” Its first English performance in London was given July 22, 1824, as “Der Freischütz, or, The Seventh Bullet,” with several ballads inserted; and its first Italian at Covent Garden, March 16, 1850, with recitatives by Costa, as “Il Franco Arciero.” It was first represented in New York, March 3, 1825. It was so popular in England in 1824 that no less than nine theatres were presenting various versions of it at the same time. The original cast was as follows:

<i>Agatha</i> . . . . .	FRÄU CAROLINE SEIDLER.
<i>Annchen</i> . . . . .	FR. JOHANNA EUNIKE.
<i>Max</i> . . . . .	HEIT CARL STÜMER.
<i>Caspar</i> . . . . .	HEIT HEINRICH BLUME.
<i>Ottakar</i> . . . . .	HEIT RUBINSTEIN.
<i>Kuno</i> . . . . .	HEIT WANER.
<i>Hermit</i> . . . . .	HEIT GERN.
<i>Kilian</i> . . . . .	HEIT WIEDEMANN.

The text of the opera is taken from a story in “Popular Tales of the Northern Nations,” and is founded upon a

traditional belief that a demon of the forest furnishes a marksman with unerring bullets cast under magical influences. Kuno, the head ranger to the Prince of Bohemia, too old longer to continue in his position, recommends Max, a skilful marksman, who is betrothed to his daughter Agatha, as his successor. The Prince agrees to accept him if he proves himself victor at the forthcoming hunting-match. Caspar, the master-villain of the play, who has sold himself to the demon Zamiel, and who also is in love with Agatha, forms a plot to ruin Max and deliver him over to Zamiel as a substitute for himself, for the limit of his contract with the Evil One is close at hand. With Zamiel's aid he causes Max to miss the mark several times during the rehearsals for the match. The lover is thrown into deep dejection by his ill luck, and while in this melancholy condition is cunningly approached by Caspar, who says to him that if he will but repeat the formula, "In the name of Zamiel," he will be successful. He does so, and brings down an eagle soaring high above him. Elated with his success, Caspar easily persuades him that he can win the match if he will meet him at midnight in the Wolf's Glen, where with Zamiel's aid he can obtain plenty of magic bullets.

The second act opens in Kuno's house, and discloses Agatha in melancholy mood as she forebodes coming evil. A hermit whom she has met in the woods has warned her of danger, and given her a wreath of magic roses to ward it off. An ancestral portrait falling from the walls also disturbs her; and at last the appearance of the melancholy Max confirms her belief that trouble is in store for her. Max himself is no less concerned. All sorts of strange sounds have troubled him, and his slumbers have been invaded with apparitions. Nevertheless, he goes to the Wolf's Glen; and though spectres, skeletons, and various grotesque animals terrify him, and his mother's spirit appears and warns him away, he overcomes his fright and appears with Caspar at the place of incantation. Zamiel is summoned, and seven bullets are cast, six of which are to be used by Max himself in the forthcoming match, while the seventh will be at the disposal of

the demon. Little dreaming the fate which hangs upon the seventh, Caspar offers no objections.

The third act opens, like the second, in Kuno's house, and discovers Agatha preparing for her nuptials, and telling Annchen a singular dream she has had. She had fancied herself a dove, and that Max fired at her. As the bird fell she came to herself and saw that the dove had changed to a fierce bird of ill omen which lay dying at her feet. The melancholy produced by the dream is still further heightened when it is found that a funeral instead of a bridal wreath has been made for her; but her heart lightens up again as she remembers the magic rose-wreath which the hermit had enjoined her to wear on her wedding day. At last the eventful day of trial comes, and the Prince and all his courtiers assemble to witness the match. Max makes six shots in succession which go home to the mark. At the Prince's command he fires the seventh, Zamiel's bullet, at a dove flying past. As he fires, Agatha appears to him as the dove, and he fancies he has slain her. The wreath protects her, however, and Zamiel directs the bullet to Caspar's heart. The demon claims his victim, and Max his bride, amid general rejoicing.

The overture, which is one of the most favorite numbers of its class in the concert room as well as in the opera house, is a masterpiece of brilliant and descriptive instrumentation, and furnishes us with a key to the whole story in its announcement of the leading themes. It opens with an adagio horn passage of great beauty, giving us the groundwork of the entire action; and then follow motives from Max's grand scena in the first act, the Incantation music, Agatha's moonlight scene, and other episodes connected with the action of Max and Caspar. Indeed, the frequent and expressive use of the Leit motif all through the work seems to entitle Weber to the credit of its invention.

The first act opens with a spirited chorus of villagers, followed by a lively march and a comic song by Kilian, in which he rallies Max upon his bad luck. The next number is a trio and chorus, with solos for the principals, Max,

Kuno, and Caspar ("O diese Sonne, furchtbar steigt sie mir empor"). Max laments his fate, but Kuno encourages him, while Caspar insinuates his evil plot. The trio is of a sombre cast at the beginning, but as it progresses, the horns and an expressive combination of the chorus give it a cheerful character. It is once more disturbed, however, by Caspar's ominous phrases, but at last Kuno and his men cheer up the despondent lover with a brisk hunting-chorus, and the villagers dance off to a lively waltz tempo. Max is left alone, and the next number is a grand tenor scene. It opens with a gloomy recitative, which lights up as he thinks of Agatha, and then passes into one of the most tender and delicious of melodies ("Durch die Wälder, durch die Auen"), set to a beautiful accompaniment. Suddenly the harmony is clouded by the apparition of Zamiel, but as he disappears, Max begins another charming melody ("Jetzt ist wohl ihr Fenster offen"), which is even more beautiful than the first. As Zamiel reappears the harmony is again darkened; but when despairing Max utters the cry, "Lives there no God!" the wood-demon disappears, and the great song comes to an end. In this mood Caspar meets him, and seeks to cheer him with an hilarious drinking-song ("Hier im ird'schen Jammerthal"), furious in its energy, and intended to express unhallowed mirth. The act closes with Caspar's bass aria of infernal triumph ("Triumph! die Rache, die Rache gelingt"), accompanied by music which is weird and shadowy in its suggestions.

The second act opens with a duet ("Schelm! halt fest") in which Agatha's fear and anxiety are charmingly contrasted with the lightsome and cheery nature of Annchen, her attendant, and this in turn is followed by a naive and coquettish arietta ("Kommt ein schlanker Bursch gegangen") sung by the latter. Annchen departs, and Agatha, opening her window and letting the moonlight flood the room, sings the famous scena and prayer ("Leise, leise, fromme Weise"), beginning, after a few bars of recitative, with a melody full of prayer and hope and tender longings, shaded with vague presentiment. It is an adagio of exquisite beauty, closing with an ecstatic outburst of rapture ("Alle meine Pulse schlagen")

as she beholds her lover coming. The melody has already been heard in the overture, but its full joy and splendid sweep are attained only in this scene. In the next scene we have a trio ("Wie? was? Entsetzen?") between Max, Annchen, and Agatha, in which the musical discrimination of character is carried to a fine point; and the act concludes with the incantation music in the Wolf's Glen, which has never been surpassed in weirdness, mystery, and diablerie, and at times in actual sublimity. Its real power lies in the instrumentation; not alone in its vivid and picturesque presentation of the melodramatic scene with its hideous surroundings, but in its expressiveness and appositeness to the action and sentiment by the skilful use of motives.

The last act has an instrumental prelude foreshadowing the Hunters' Chorus. It opens with a graceful but somewhat melancholy aria of a religious character ("Und ob die Wolke sie verhülle"), sung by Agatha, in which she is still wavering between doubt and hope, and succeeded by another of Annchen's arias, beginning with the gloomy romance ("Einst traumte meiner sel'gen Base"), and closing with a lively allegro ("Trübe Augen, Liebchen"), which is intended to encourage her sad mistress. Then the bridesmaids sing their lively chorus ("Wir winden dir den Jungfern-Kranz"), so well known by its English title, "A rosy Crown we twine for Thee." The pretty little number is followed by the Hunters' Chorus ("Was gleicht wohl auf Erden dem Jägervergnügen,") which is a universal favorite. It leads up to a strong dramatic finale, crowded with striking musical ideas, and containing Agatha's beautiful melody in the closing chorus.

Few operas have had such world-wide popularity as "Der Freischütz," and yet it is an essentially German product. The composer's son has aptly characterized it, in his biography of his father: "Weber did not compose 'Der Freischütz'; he allowed it to grow out of the rich soil of his brave German heart, and to expand leaf by leaf, blossom by blossom, fostered by the hand of his talent; and thus no German looks upon the opera as a work of art which appeals to him from without. He feels as if every line of the work came from

his own heart, as if he himself had dreamed it so, and it could no more sound otherwise than the rustling of an honest German beech-wood."

### *Oberon*

"Oberon, or, The Elf King's Oath," romantic and fairy opera in three acts, words by J. R. Planché, was first produced at Covent Garden, London, April 12, 1826, in English. Its first Italian performance was given in the same city, July 3, 1860, the recitatives being supplied by Benedict, who also added several numbers from "Euryanthe." It was first sung in America at Philadelphia, March 12, 1827. The original cast was as follows:

<i>Reiza</i> . . . . .	MISS PATON.
<i>Fatima</i> . . . . .	MME. VESTRIS.
<i>Puck</i> . . . . .	MISS CAWSE.
<i>Huon</i> . . . . .	MR. BRAHAM.
<i>Oberon</i> . . . . .	MR. BLAND.
<i>Sherasmin</i> . . . . .	MR. FAWCETT.
<i>Mermaid</i> . . . . .	MISS GOWNELL.

The librettist, Planché, in a tribute to Weber, gives the origin of the story of "Oberon." It appeared originally in a famous collection of French romances, "La Bibliothèque Bleue," under the title of "Huon of Bordeaux." The German poet Wieland adopted the principal incidents of the story as the basis of his poem, "Oberon," and Sotheby's translation of it was used in the preparation of the text. The original sketch of the action, as furnished by Planché, is as follows:

"Oberon, the Elfin King, having quarrelled with his fairy partner, vows never to be reconciled to her till he shall find two lovers constant through peril and temptation. To seek such a pair his 'tricksy spirit,' Puck, has ranged in vain through the world. Puck, however, hears the sentence passed on Sir Huon of Bordeaux, a young Knight, who having been insulted by the son of Charlemagne, kills him in single combat, and is for this condemned by the monarch to travel to

Bagdad to slay him who sits on the Caliph's left hand, and to claim his daughter as his bride. Oberon instantly resolves to make this pair the instruments of his reunion with his Queen, and for this purpose he brings up Huon and Sherasmin asleep before him, enamours the Knight by showing him Reiza, daughter of the Caliph, in a vision, transports him at his waking to Bagdad, and having given him a magic horn, by the blasts of which he is always to summon the assistance of Oberon, and a cup that fills at pleasure, disappears. Here Sir Huon rescues a man from a lion, who proves afterwards to be Prince Babekan, who is betrothed to Reiza. One of the properties of the cup is to detect misconduct. He offers it to Babekan. On raising it to his lips the wine turns to flame, and thus proves him a villain. He attempts to assassinate Huon, but is put to flight. The Knight then learns from an old woman that the Princess is to be married next day, but that Reiza has been influenced, like her lover, by a vision, and is resolved to be his alone. She believes that fate will protect her from her nuptials with Babekan, which are to be solemnized on the next day. Huon enters, fights with and vanquishes Babekan, and having spellbound the rest by a blast of the magic horn, he and Sherasmin carry off Reiza and Fatima. They are soon shipwrecked. Reiza is captured by pirates on a desert island and brought to Tunis, where she is sold to the Emir and exposed to every temptation, but she remains constant. Sir Huon, by the order of Oberon, is also conveyed thither. He undergoes similar trials from Roshana, the jealous wife of the Emir, but proving invulnerable she accuses him to her husband, and he is condemned to be burned on the same pile with Reiza. They are rescued by Sherasmin, who has the magic horn. Oberon appears with his Queen, whom he has regained by their constancy, and the opera concludes with Charlemagne's pardon of Huon."

The overture, like that of "*Der Freischütz*," reflects the story, and is universally popular. Its leading themes are the horn solo, which forms the symphony of Sir Huon's vision, a short movement from the fairies' chorus, a martial strain from the last scene in the court of Charlemagne, a passage

from Reiza's scene in the second act, and Puck's invocation of the spirits.

The first act opens in Oberon's bower with a melodious chorus of fairies and genii ("Light as fairy Feet can fall") followed by a solo for Oberon ("Fatal Oath"), portraying his melancholy mood, and "The Vision," a quaint, simple melody by Reiza ("Oh! why art thou sleeping?"), which leads up to an ensemble ("Honor and Joy to the True and the Brave"), containing a solo for Oberon, during which the scene suddenly changes from the fairy bower to the city of Bagdad. Huon has a grand scena ("Oh! 'tis a glorious Sight"), a composition in several movements beginning with a dramatic bravura illustrative of the scenes of the battlefield, and closing with a joyous, brisk allegretto ("Joy to the high-born Dames of France"). The finale begins with an aria by Reiza ("Yes, my Lord"), in the Italian style, passing into a duet for Reiza and Fatima, and closing with the chorus, "Now the Evening Watch is set."

The second act opens with a characteristic chorus ("Glory to the Caliph"), the music of which has been claimed by some critics as genuinely Moorish, though it is probable that Weber only imitated that style in conformity to the demands of the situation. A little march and three melodramatic passages lead up to an arietta for Fatima ("A lovely-Arab Maid") beginning with a pleasing minor and closing in a lively major. This leads directly to the quartet ("Over the dark blue Waters") — one of the most attractive numbers in the opera. It is a concerted piece for two sopranos, tenor, and bass, opening with two responsive solos in duet, first for the bass and tenor, and then for the two sopranos, the voices finally uniting in a joyous and animated movement of great power. The music now passes to the supernatural, and we have Puck's invocation to the spirits, whom he summons to raise a storm and sink the vessel in which the lovers have embarked. The chorus of the spirits in response is a very rapid presto movement, and in its way as effective as the incantation music in "Der Freischütz." The storm rises, the orchestra being the medium of the description, which is graphic



and effective. Huon has a short impressive prayer ("Ruler of this awful Hour"), and then follows Reiza's magnificent apostrophe to the sea ("Ocean, thou mighty Monster that liest curled like a green Serpent round about the World"). The scene is heroic in its construction, and its effective performance calls for the highest artistic power. It represents the gradual calm of the angry waters, the breaking of the sun through the gloom, and the arrival of a boat to the succor of the distressed Reiza. The immense effect of the scene is greatly enhanced by the descriptive instrumentation, especially in the allegro describing the rolling of the billows and the recitative and succeeding andante picturing the outburst of the sun. The mermaid's song ("Oh! 't is pleasant"), with its wavy, flowing melody, forms a fitting pendant to this great picture of elementary strife; and a delicate and graceful chorus closes the act.

The third act opens with a lovely song for Fatima ("Oh! Araby, dear Araby"), consisting of two movements,—an andante plaintively recalling past memories, and an allegro of exquisite taste. The song, it is said, was a special favorite with the composer. It is followed by a duet for Sherasmin and Fatima ("On the Banks of sweet Garonne"), which is of a vivacious and comic nature in Sherasmin's part, and then passes into a tender minor as Fatima sings. The next number is a trio for soprano, alto, and tenor ("And must I then dissemble?"), written much in the style of the trio in "Der Freischütz," and yet purely original in its effect. Reiza follows with a smooth, flowing, and pathetic cavatina ("Mourn thou, poor Heart"), which is succeeded in marked contrast by a joyous rondo ("I revel in Hope") sung by Sir Huon. The next scene is that of Sir Huon's temptation, a voluptuous passage for ballet and chorus, interrupted at intervals by the energetic exclamations of the paladin as he successfully resists the sirens. The gay scene leads up to the finale. Sir Huon and Reiza are bound to the stake, surrounded by slaves singing a weird chorus. A blast from the magic horn sets them dancing, and a quartet for the four principal characters based upon the subject of the slaves' chorus ensues. Oberon

appears and takes his leave after transporting the whole company to the royal halls of Charlemagne. A stirring march opens the scene, a beautiful aria by Huon follows ("Yes! even Love to Fame must yield"), and a chorus by the entire court closes the opera.

### *Euryanthe*

The opera "Euryanthe" was written for the Kärnthnerthor Theatre, Vienna, where it was first produced October 25, 1823, though not with the success which afterwards greeted it in Berlin, owing to the Rossini craze with which the Austrian capital was afflicted at that time. The original cast was as follows:

<i>Euryanthe</i> . . . . .	Frl. SONTAG.
<i>Eglantine</i> . . . . .	Frau GRÜNBAUM.
<i>Lysiart</i> . . . . .	Herr FORTI.
<i>Adolar</i> . . . . .	Herr HEITZINGER.
<i>Ludwig VI</i> . . . . .	Herr SEIPELT.

The libretto is by Helmine von Chezy, an eccentric old woman who proved a sad torment to the composer. The plot was adapted from an old French romance, entitled "L'Histoire de Gerard de Nevers et de la belle et vertueuse Euryanthe, sa mie," and is substantially as follows:

In the palace of King Louis of France, where a brilliant assemblage is gathered, Count Adolar sings a tribute to the beauty and virtue of Euryanthe, his betrothed. Count Lysiart replies with a sneer and boast that he can gain her favor; but Adolar challenges him to bring a proof. The scene then changes to the castle of Nevers, and discloses Euryanthe longing for Adolar. Eglantine, who is also in love with Adolar, and who is conspiring against Euryanthe, soon joins her, and in their interview the latter rashly discloses the secret of a neighboring tomb known only to herself and Adolar. In this tomb rests the body of Emma, Adolar's sister, who had killed herself, and whose ghost had appeared to Euryanthe and her lover with the declaration that she can

never be at peace until tears of innocence have been shed upon the ring which was the agency employed in her death. Lysiart arrives from court with a commission to take Euryanthe to the King, while Eglantine is left behind in possession of the secret.

In the second act Lysiart deplotes his failure to obtain the favor of Euryanthe; but his hopes are renewed when he meets Eglantine emerging from the tomb with the ring, and learns from her that it can be made to convict Euryanthe of indiscretion, or at least of breaking her promise not to reveal the tomb secret. He obtains the ring, confronts Euryanthe with it at the palace, and forces her to admit the broken promise. Adolar, believing that she is guilty, drags her away to a wilderness where it is his intention to kill her; but on the way they are attacked by a serpent. Adolar slays the monster, and then, seized with sudden pity, he abandons his intention of killing her, but leaves her to her fate. She is subsequently found by the King while on a hunting expedition, and to him she relates the story of Eglantine's treachery. The King takes her with him to the palace. Meanwhile Adolar has begun to suspect that Euryanthe has been the victim of her base wiles, and on his way to Nevers to punish Lysiart he encounters the wedding procession of the guilty pair, and challenges him. The King suddenly arrives upon the scene and announces Euryanthe's death, whereupon Eglantine declares her love for Adolar. The furious Lysiart turns upon her and stabs her. Euryanthe is not dead. She has only fainted, and is soon restored to her lover, while Lysiart is led off to the scaffold.

The overture, which is familiar in the concert room, gives a sketch of the principal situations in the opera. The first act opens in the great banquet-hall of the King with a flowing and stately chorus ("Dem Frieden Heil") alternating between female and male voices and finally taken by the full chorus. Then follows Adolar's lovely and tender romanza ("Unter blühenden Mandelbäumen"). The next number, a chorus ("Heil! Euryanthe"), with recitatives for Adolar, Lysiart, and the King, leads up to a vigorous trio ("Wohlan!

Du kennst"). Euryanthe's idyllic and touching cavatina ("Glöcklein im Thale") is a match in beauty and tenderness for Adolar's romanza. The recitative which follows introduces a sentimental aria for Eglantine ("O mein Leid ist unermessen"), leading to a duet with Euryanthe ("Unter ist mein Stern gegangen"). A scena for Eglantine, characterized by all the hatred and fury of jealousy, introduces the finale, which consists of a vigorous chorus ("Jubeltöne") accompanying Euryanthe's solo ("Fröhliche Klänge").

The second act opens with a powerful recitative and aria for Lysiart ("Wo berg ich mich"), which is full of passion. A duet of a menacing and sombre character between Lysiart and Eglantine ("Komm denn unser Leid zu rächen") stands out in gloomy contrast with Adolar's aria ("Wehen mir Lufte Ruh'") and the duet with Euryanthe ("Hin nimm die Seele mein"), so full of grace and tenderness, which lead up to the finale, a grand quartet ("Lass mich empor zum Lichte"), with powerful chorus accompaniment.

The last act opens with the serpent episode, accompanied by characteristic music, and a recitative scene between Euryanthe and Adolar leads up to a pathetic cavatina for Euryanthe ("Hier am Quell wo Weiden stehn"). The ringing notes of the horns behind the scenes announce the approach of the King's party, who sing a fresh and sonorous hunting chorus ("Die Thale dampfen"). The remaining numbers are a duet for Euryanthe and the King with chorus ("Lasst mich hier in Ruh' erblassen"), a lovely and melodious aria with chorus for Euryanthe ("Zu ihm"), a bright wedding march and scene with chorus, and a duet for Adolar and Lysiart with chorus, leading to the grand quintet and chorus which bring the opera to a close.

## WOLF-FERRARI (ERMANNNO)

### *Suzanne's Secret*

“**I**L Segreto di Susanna” (“Suzanne’s Secret”), text by Enrico Golisciani, music by Ermanno Wolf-Ferrari, was first performed at Munich, December 4, 1909, and had its American première in New York, March 14, 1911. The composer was born in Venice January 12, 1876, his father being a German painter, August Wolf, and his mother an Italian. Up to his seventeenth year he was self-educated, Bach and Beethoven being his principal studies, and the influence of each is apparent in his “Vita Nuova.” After this period he studied for a time with Rheinberger and in 1895 returned to Italy and devoted himself to the Italian masters. The outcome of his work is clearly traceable in the Italian and German characteristics of his music.

The story of “Suzanne’s Secret” is the merest trifle. Count Gil, the husband of Suzanne, detects the odor of cigarette smoke in the drawing-room and thereupon suspects her of entertaining a lover in the house and goes so far as openly to charge her with having a secret. Suzanne, who is a confirmed cigarette smoker, thinking that he is enraged because she smokes, admits that she has. In his jealous fury the Count makes havoc with the furnishings of the room and leaves his wife in a fit of tears over his insane jealousy. After he has left she consoles herself with another cigarette. Meanwhile the Count, who fancies he has discovered the trail of the unknown lover, returns in time to find her smoking. The secret is out, peace is restored, and the curtain falls upon the servant, who has been clearing up the wreck, himself lighting a cigarette.

No lighter subject was ever set to music than "Suzanne's Secret." Indeed it almost seems too flimsy for musical illustration, and yet the composer has succeeded in making his little one-act opera thoroughly interesting, and very fascinating in its musical effect. It is light, tuneful, and vivacious throughout, and the listener finds no dull moments in it. Its most striking passages are the prelude, which contains four themes worked up in skilful contrapuntal manner and marked in the score as an "overture in miniature," a description which rightly belongs to the whole opera, the sentimental character of Suzanne's meditation as she deplors the rage of the Count and proceeds to console herself with a fresh cigarette, and the happy duet of the two, after the secret is out. The opera is in the style of the miniature Italian musical comedies which were in vogue two or three centuries ago. One of his biographers states that his music "in simplification of form, restoration of quality between content and form, artistic harmony between idea and expression" is "a new creation in the spirit of Mozart." It has indeed the gaiety and vivacity of that supreme master of melody.

### *Le Donne Curiose*

"Le Donne Curiose" ("The Curious Woman") had its first performance in Munich, November 27, 1903, and was first heard in this country in New York, December 28, 1911. The principal roles on that occasion were assigned as follows:

<i>Rosaura</i> . . . . .	GERALDINE FARRAR.
<i>Florindo</i> . . . . .	HERMANN JADLOWKE.
<i>Ottavio</i> . . . . .	ADAMO DIDUS.
<i>Beatrice</i> . . . . .	JEANNE MAUBOURG.
<i>Lelio</i> . . . . .	ANTONIO SCOTTI.
<i>Eleonora</i> . . . . .	RITA FORNIA.
<i>Colombina</i> . . . . .	BELLA ALTEN.
<i>Pantalone</i> . . . . .	ANTONIO PINI-CORSI.
<i>Arllecchini</i> . . . . .	ANDREA DE SEGUROLA.

The opera is described upon the score as "a musical comedy in three acts after Carlo Goldoni, by Count Dr. Luigi Sugana, German version by Hermann Peibler"—in a word, a comedy of manners set to music.

The story, like that of "Suzanne's Secret," is a simple one. Each act has its motto, that of the first being "Women not admitted"; of the second, "I shall find out," and of the third, "Amicizia" or "Friendship." A group of Venetian gentlemen have organized a club to which women are not admitted, and the first scene discloses them at a banquet which Pantalone has provided. The scene then changes to the house of Ottavio, where the wives are discussing plans to discover what the husbands are doing. At last Colombina succeeds in finding the password "Amicizia." The first scene of the second act changes to the house of Lelio. Eleonora discovers from a letter in her husband's pocket that the men have had new keys made. When Ottavio and his family arrive the women use every effort to get the keys, and Colombina once more succeeds. They now determine to satisfy their curiosity by visiting the club. But Rosaura, being only a young girl, is to be left at home. She however succeeds in getting a key from her lovesick Florindo. In the last act, after more or less trouble, the women effect an entrance, only to find that their lovers and spouses are enjoying a good dinner. After being well scolded for their inquisitiveness they are forgiven, and all join in a merry dance. The love interest in the story is sustained by Rosaura and Florindo.

"Le Donne Curiose" is another instance of the skill of the composer in making one of the simplest subjects musically interesting. The overture is specially charming for the ingenious manner in which the leading motives of the opera are given out, varied and combined. The principal numbers in the first act are Eleonora's dainty aria relating her experience with a dressmaker, which develops into a trio; Colombina's graceful aria immediately following, in which she reveals her suspicions about the club; and the quarrel scene between Beatrice and her husband, in the first act;

the dramatic quartet between Rosaura, Beatrice, Florindo, and Ottavio, followed by an aria for Rosaura and a love duet between her and Florindo in the second; a part of the Venetian folksong, "Le Biondina in Gondoletti," which is afterwards sung as a whole by the occupant of a gondola, the banquet chorus of the men, and a graceful minuet closing the scene, in the last act. There has rarely been a comic opera placed upon the stage with a closer adjustment of music to the situations and general spirit of the scenes. It shows a fine blending of the old and the new. The composer has borrowed judiciously but in every case has so utilized the borrowed matter as to give it an air of originality, and in some cases has improved by refinement. The text is centuries old and he has drawn upon the old music to give it a proper setting and skilfully presents the old in modern dress so that the effect is absolutely natural and spontaneous. In every respect, in the treatment of the voice parts and of the orchestration, the work is pure musical comedy and a masterpiece of its kind.

*The Jewels of the Madonna*

"I Gioielli della Madonna" ("The Jewels of the Madonna"), opera in three acts, was first performed in Berlin December 24, 1911, and had its American première at Chicago January 16, 1912, under the personal supervision of the composer. The cast of principal characters upon that occasion was as follows:

<i>Genarro</i> . . . . .	AMADEO BASSI.
<i>Carmela</i> . . . . .	LOUISE BERAT.
<i>Maliella</i> . . . . .	CAROLINE WHITE.
<i>Rafaele</i> . . . . .	MARIO SAMMARCO.
<i>Biaso</i> . . . . .	FRANCESCO DADDI.
<i>Totonno</i> . . . . .	EDMOND WARNEY.
<i>Cicilio</i> . . . . .	EMILIO VENTURINI.

The minor parts were taken by Riegelman, Witkowska, Galli (danseuse) and Fossetta. The libretto of "The Jewels of the Madonna," by C. Zangarini and E. Golisciani, pre-



sents a graphic, brilliant, passionate, and at times lurid picture of Neapolitan life. The four leading characters are Genarro, a young blacksmith living with Carmela, his mother; Maliella, an adopted daughter, of illegitimate birth; and Rafaele, a bully and leader of the Camorra. The curtain rises disclosing the hurly-burly of a Neapolitan street on the eve of the festival of the Madonna, reminding one of a similar picture in Charpentier's "Louise." Genarro is seen at work upon a candelabrum, which he dedicates to the Madonna. Maliella, in dishevelled attire, rushes from the house declaring she will join the revellers notwithstanding the protests of Genarro and Carmela. The voices of the Camorristas are heard in the distance and she runs to meet them, while Genarro and his mother pray to the Madonna to save her. Rafaele, their leader, makes love to her, but she resents his approaches and finally stabs him in the hand with a pin from her hair. He kisses the wound, declaring that with this blood kiss she has given him her heart. The procession of the Virgin appears, and while the crowd are on their knees Rafaele renews his suit and whispers to Maliella that he will get the jewels adorning the Madonna if she wishes them. Genarro spies them and tells Maliella that Rafaele is the wickedest man in Naples, but she retorts that he knows how to make love and as she goes towards the house Rafaele exultantly declares she is his.

The second act opens with a scene between Genarro and Maliella in Carmela's garden. She declares to him that she is going to live a free life and Genarro at last ceases his protests. She goes into the house and packs her clothes, and when she returns Genarro begs for a good-by kiss. She coldly turns her cheek, but Genarro passionately embraces her and tells her he is in love with her. She replies that she is in love with the man who would steal the jewels of the Madonna for her and tries to get to the street, but Genarro locks the gate, whereupon Maliella enters the house again, singing a vile street song. Left alone, Genarro suddenly gathers up some of his tools, puts out the lamp on his table, and disappears. After he has gone, the Camorristas, led by

Rafaele, come to serenade her. She descends from her chamber, and as she appears at the gate Rafaele dismisses his companions and a passionate interview occurs, at the close of which she consents to follow him to the haunts of the Camorra. When Genarro at last returns he brings with him a bundle containing the jewels, and as he opens them Maliella falls back in terror. After being assured that he had prayed to the Madonna and that she knew he was pure at heart, Maliella, fascinated by the jewels, puts them on, declaring that she wishes Rafaele might see her thus adorned. The scene closes with a mad display of passion on Genarro's part, to which Maliella submits, fancying that she is in the embrace of Rafaele.

The third act opens in the resort of the Camorristi, where an orgy is in progress as Rafaele enters. He urges on the dances, and the revel is at its height when the voice of Maliella is heard imploring Rafaele to save her from Genarro. She is admitted in a fainting condition, and Rafaele orders his men to bring Genarro dead or alive. Meanwhile she tells her story of Genarro's passion and Rafaele's love turns to scorn. He brutally repulses her, and as he does so, her shawl slips from her shoulders disclosing the jewels. Genarro suddenly appears in their midst, declaring that Maliella is his. She tears the jewels from her person and throws them down with the wild outcry that she never was his and that he stole the jewels from the Madonna. Rafaele, however, rejects her and she flees through the crowd broken-hearted. All depart leaving Genarro alone. He places the jewels upon the altar and prays to the Madonna for a sign that he is forgiven. A ray of moonlight through the window illuminates the jewels, which he takes for a sign of the Madonna's mercy. After a farewell song to his mother he draws his stiletto and kills himself.

The principal numbers are the Neapolitan songs blended with the hymns to the Virgin in the street scene; Genarro's song to the Madonna, Maliella's ballad of the Canatella, the prayer of Genarro and his mother, and the beautiful intermezzo based upon the motive of the prayer,

in the first act; Carmela's charming aria, "Wine of Salvatore," the dramatic and mystic duet for Maliella and Genarro, and the love scene following, and Rafaele's waltz-like serenade, in the second; the opening folk music in the den of the Camorristis, the two dances, Apache and Tarantelle, Rafaele's Maliella song, and Genarro's final appeal to the Virgin and farewell to his mother, in the third.

The story of the opera is disagreeable and at times borders closely upon the sensual, and the details of the closing act are unnecessarily coarse and long drawn out, and yet the "Jewels of the Madonna" is Wolf-Ferrari's master work thus far. In dramatic power, melodiousness, passion, and wonderful control of orchestral resources, it gives ample promise that the composer will yet give the world great music wedded to a great and noble theme.

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PART TWO

THE STANDARD CONCERT GUIDE

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THIS VOLUME IS DEDICATED  
to  
FREDERICK A. STOCK  
CONDUCTOR OF  
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## PREFACE

### *To the Revised Edition*

THE STANDARD CONCERT GUIDE was first issued in 1908. The following year Mr. Upton brought out the Standard Concert Repertory, a work in which he tilled much of the ground that had been cultivated in its predecessor. Realizing that the needs of the average listener would be met more effectively by combining the material of both volumes, the author merged the Standard Concert Repertory in the earlier book when the necessity for a new edition became apparent in 1917. Mr. Upton was a pioneer—in English-speaking countries, at least—in assisting concert-goers to a better understanding of orchestral music, the oratorio, the cantata, etc. His books enjoyed a large sale because it was realized that the pleasure which was to be derived from symphonic art was heightened when the listener knew something about the music to which he lent his ears. The public which desired this knowledge was, in extent, infinitesimal in 1917 as compared with the public which desires it now. Not only have orchestras multiplied exceedingly in recent years, but the recording instruments and, particularly, the radio have created a multitude of listeners—a multitude so vast that its size would stagger belief if only it could be known. It has been to meet the demands of thousands of music-lovers, who wish to listen intelligently, that this new edition of the Standard Concert Guide has been called into being. The book has been greatly enlarged by the addition of many works to the concert repertory since the second edition was issued from the press. Some of the compositions which were given an honored place in the earlier volume have been removed from this, for they have been relegated to that pathetic backwater in which

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lie, forgotten or neglected, the things that the world finds out-moded and of no account. It should be said, however, that a number of works of the lighter order, which were not included by Mr. Upton in his edition of the Standard Concert Guide and whose popularity has been long-continued, have been given a place in this edition. For the present the Standard Concert Guide aims to satisfy, not only the fastidious listener who believes that the ultimate word in art has been said by Honegger and Stravinsky, but that lover of fine tune who enjoys the music of Massenet, of Victor Herbert, of Flotow, as it comes to him, perhaps, "over the air." Also the thousands of young people who play in the high school orchestras have been taken into consideration. Their enjoyment of the overtures to "William Tell," "Masaniello," "Mignon" and other mellifluous classics will undoubtedly be heightened by knowledge concerning the history and meaning of those works.

The present editor of the Standard Concert Guide has reverently left Mr. Upton's contributions unchanged, except for the correction of a few dates and minor details. His own additions have been signed with his initials.

FELIX BOROWSKI.

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## D'ALBERT

1864—

### *Overture to Der Improvisator*

**E**UGENE D'ALBERT, who was born at Glasgow, has contributed many operas to the German stage, of which "Der Improvisator" ("The Improvisatore") is the sixth. The work was first produced at the Royal Opera, Berlin, February 26, 1902, its story having been derived from Victor Hugo's "Angelo, Tyran de Padoue," a drama which also provided the basis of César Cui's "Angelo" and Ponchielli's "La Gioconda."

The overture to "Der Improvisator," which Arthur Smolian, who wrote a short biography of d'Albert, asserts should be labelled "Carnival in Padua," begins with a brief Introduction (*Sehr lebhaft*) in D major, 6-8 time, the principal subject soon following in the violoncellos. The tarantelle-like figure is worked out more or less extensively and eventually leads to the second subject—also given to the violoncellos—in B major, the tarantelle-like figure still persisting in the wood winds. A short development section follows, this being in its turn succeeded by the customary recapitulation and a Coda—the latter returning to the material of the Introduction.

F. B.



# ALFVÉN

1872 -

## *Symphony No. 3, in E Major*

- |                      |                      |
|----------------------|----------------------|
| 1. ALLEGRO CON BRIO. | 3. PRESTO.           |
| 2. ANDANTE.          | 4. ALLEGRO CON BRIO. |

THE Swedish composer, Hugo Alfvén, wrote four symphonies of which the third is the best known and most frequently performed. Its inner meaning is best told in the composer's own words:

"My Symphony No. 3 was written in Italy. It is a paean in praise of all the joys of life, sunshine and the joy of living. The last movement is imbued with an intense longing for home; I dreamed I was a knight in a far-off land, who in a heedless gallop is making for home—a wild ride, now through sunny landscapes, now through dark abysses—until I have reached the goal of my dreams."

The opening motive of the first movement appears at once in full orchestra and after its statement passage work connects it with the second theme also in full orchestra. A section of it follows in the wood winds to the accompaniment of strings and horns. The usual exposition, development and recapitulation close the movement.

The opening theme of the second movement, a charming melody, is stated in the wood winds, and taken up later in the strings, muted, followed by a new subject for strings and wood winds. The second theme is announced by the clarinet, followed by the first theme in the wind instruments. After its recapitulation in the flutes, the first theme closes the movement.

In the third movement, the opening theme is heard in the first violins and after development is followed by a subject in the oboes and bassoons. The first theme recurs followed

by the subject of the Trio in the clarinets and horns to the pizzicato accompaniment of the strings. Recapitulation closes the movement.

The final movement is announced by the trumpet, followed by a passage in the strings with one section of it in the first violins against the basses and horns. The wind instruments give out the second theme, with string tremolo accompaniment, reaching a climax. After a new passage in the strings and wood winds, exposition and recapitulation occur and the work comes to a close with the trumpet call which opened the first movement. The composer has "reached the goal of his dreams."

*Rhapsody, Midsommarvaka*

Hugo Alfvén's Swedish rhapsody, "Midsommarvaka" ("Midsummer Vigil") is written in two divisions, Allegro moderato, and Allegro con brio. The opening theme of the first division is stated by the clarinet with pizzicato accompaniment in the strings. The flute and oboe, and next the bassoon, repeat it, and it disappears at last in the strings. A new subject follows in the bassoons and horns which is developed in conjunction with the opening theme. A slow section follows in which the English horn with 'cello accompaniment gives out a new theme, repeated by the horn and strings. A fresh theme of a lively character appears in the strings, which, after development, is followed by the Allegro con brio, the violins announcing the subject with accompaniment of basses and bassoons. A counter theme appears in the horns and again in muted trumpet, the rhapsody closing with a stirring Coda. The piece was produced in 1908.

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## AUBER

1782—1871

### *Overture to Masaniello*

“**M**ASANIELLO,” or “*La Muette de Portici*” (the title under which it was produced) was Auber’s one grand opera. The work, written to a libretto by Scribe and Germain Delavigne, was produced at the Opéra, Paris, February 29, 1828. Scribe had probably not been unacquainted with an English opera, “The famous history of the rise and fall of Masaniello” which, written by Samuel Akeroyde to a text by D’Urfey, was printed in 1700. Masaniello, it may be said, was not a character of fiction. His name was properly Tommaso Annello and in 1647 he headed a revolt at Naples against the Duke of Arcos, the Spanish viceroy, that action having been dictated by the loss of his scanty possessions, which were sold to pay a fine imposed upon his wife for having brought a bag of flour into the city. The revolt was so successful that the viceroy was forced to abolish the taxes which had been imposed on food and other necessities of life. But when the insurrectionists disbanded Masaniello was assassinated by the ruler’s adherents.

Auber’s opera, which makes use of the episode of the rebellion, had not a little to do with fanning the flames of revolution in France and Belgium in 1830. The July Revolution in Paris was influenced by it—Adolphe Nourrit, who was the creator of the part of Masaniello, sang “*La Parisienne*” at each performance of the work—and its representation at Brussels on August 25, 1830, actually caused the riots which drove the Dutch from Belgium and brought about the independence of the country. In America “Masaniello” was first given in New York (in English), November 28, 1831.

The overture to "Masaniello" begins (Allegro assai, 4-4 time) with stormy material in the full orchestra, this having been derived from the music at the opening of the fourth act of the opera. A slow section (Andante, B flat major, 6-8 time) follows, its theme being given out by the clarinet and bassoon in octaves. The original tempo (Allegro) and mood return and lead to the main movement (in G minor), in which the principal theme's first phrase is given to the strings and answered by the wood winds. A triplet figuration for the first violins follows, being accompanied by pizzicatos in the strings, a fortissimo passage for the full orchestra succeeding it. The section then passes into the second subject, in D major, whose theme, taken from the chorus "Honneur et gloire" in the fourth act, is heard in the wood winds and first violins, the full orchestra accompanying piano. The principal subject is then brought forward in a recapitulation, the second theme following, in G major. The overture closes with a Coda, in which instruments of percussion (the side drum and bass drum) play important parts.

F. B.

#### *Overture to Fra Diavolo*

"Fra Diavolo, ou l'Hôtellerie de Terracine," opéra comique in three acts, was written to a text by Scribe and produced for the first time at the Opéra Comique, Paris, January 28, 1830. The work was based upon the adventures of a Calabrian bandit, Michele Pezza, whose soubriquet was Fra Diavolo, and who, after having been pardoned in 1790, became a colonel in the Neapolitan army. He was captured by the French at Naples in 1806, during the Napoleonic wars, and hanged. Fra Diavolo had interested other dramatists than Scribe. A play bearing his name was produced by Cuvelier and Franconi at Paris in 1806 and a German version had been given, under the title "Die Räuber in den Abruzzen," at Vienna in 1822. Scribe himself drew some of the incidents in the work from Lesueur's "La Caverne."

The overture, which, like Rossini's "La Gazza Ladra," is

of military character, opens (also like the opera just named) with a solo for the side drum (*Allegro maestoso*, D major, 4-4 time). A solo violin and viola bring forward the subject of a march, played as if from a distance. The music gradually becomes louder. Instruments are added from time to time, giving the impression of a band approaching nearer and nearer. A triplet figuration for the violins ensues. The music becomes louder and louder, eventually culminating in a *fortissimo tutti* for the full orchestra, which presents a march subject. The opening material returns, the music gradually dying away. Following a pause, the main section (*Allegro*, D major, 6-8 time) brings forward a passage of military character for the trumpet. The full orchestra bursts in *fortissimo* with a brilliant subject. This is developed noisily and leads to the second theme, in A major, presented by the wood winds. The melody of this, as well as the material following it, was taken by Auber from the finale in the opening act of the opera. Development and recapitulation follow and the overture closes with a brilliant and sonorous Coda (*Presto*).

F. B.

## BACH

1685 – 1750

### *The Saint Matthew Passion*

THE St. Matthew Passion is written in two parts, between which the sermon intervened in olden times. It includes portions of chapters xxvi and xxvii of the Gospel according to St. Matthew. The *dramatis personæ* are Jesus, Judas, Peter, Pilate, the Apostles, and the People, or *Turbæ*, and the narrative is interpreted by reflections addressed to Jesus, forming two choruses ("The Daughter of Zion") and ("The Faithful"). They are sometimes given by the chorus, and sometimes by single voices. The chorales are selected from those which were in common use in the Lutheran Church. The Gospel text is in recitative form throughout, the part of the Evangelist, or narrator, being assigned to a tenor voice, while those of the persons incidentally introduced are given to other singers. In the dialogue, wherever the words of Jesus occur, the accompaniment is furnished by a string quartet, which serves to distinguish them from the others, and invests them with a peculiar gentleness and grace. The incidental choruses, sung by the people and the Apostles, are short and vivacious in character, many of them being in madrigal form. The chorales, fifteen in number, as has already been said, were taken from the Lutheran service. One of them, which Bach also liberally used in his "Christmas Oratorio," beginning "Acknowledge me, my Keeper," appears five times in the progress of the work, forming the keynote of the church sentiment, and differently harmonized on each occasion. Another ("O blessed Jesus") is twice used — once where the Savior announces that he will

be crucified after the Feast of the Passover, and again in the scene at Gethsemane. The whole work is written for double chorus, the two choruses singing the harmony of the chorales, accompanied by the instruments, while the congregation sing the tune in unison. Each chorus has its own orchestra and its own organ accompaniment. The double orchestra is composed of oboes, flutes, and stringed instruments. Drums and brass instruments are not used, the sentiment of the work, in Bach's estimation, not being fitted for them, sweetness and expressiveness of tone rather than power being required.

The first part opens with a reflection sung by double chorus ("Come, ye Daughters, weep for Anguish"), the first exhorting believers to weep over the sinful world, the second responding with brief interrogations, and at last taking part in the sorrowful strains of the first. Interwoven with these is an independent instrumental melody, the whole crowned with a chorale sung by the sopranos ("O Lamb of God all blameless!"), followed by still another ("Say, sweetest Jesus"), which reappears in other parts of the work variously harmonized. The double chorus and chorales form the introduction, and are followed by recitative and a chorale ("Thou dear Redeemer") and a pathetic aria for contralto ("Grief and Pain"), relating the incident of the woman anointing the feet of Jesus. The next number is an aria for soprano ("Only bleed, Thou dearest Heart"), which follows the acceptance by Judas of the thirty pieces of silver, and which serves to intensify the grief in the aria preceding it. The scene of the Last Supper ensues, and to this number Bach has given a character of sweetness and gentleness, though its coloring is sad. As the disciples ask "Lord, is it I?" another chorale is sung ("Tis I! my Sins betray me"). Recitative of impressive character, conveying the divine injunctions, leads up to a graceful and tender aria for soprano ("Never will my Heart refuse Thee"), one of the simplest and clearest, and yet one of the richest and most expressive melodies ever conceived. After further recitative and the chorale ("I will stay here beside Thee"), we are introduced to the scene in the Garden of Gethsemane. It is introduced by a short instru-

mental prelude, Zion, represented by the tenor voice, and the Believers by the chorus, coming in after a few bars and alternating with extraordinary vocal effect. It prepares the way for the two great movements which close the first part, an aria for soprano and alto ("Alas! my Jesus now is taken") and a double chorus ("Ye Lightnings, ye Thunders!"). The two solo voices join in a lament of a most touching nature, accompanied by the chorus exclaiming in short, hurried phrases ("Let Him go! Hold! Bind Him not!"), until at last the double chorus bursts in like a tempest, accompanied with the full power of the instruments, expressing the world's indignation at the deed which is to be committed. The first part concludes with the chorale ("O Man, bewail thy great Sin!").

The second part opens with an aria for contralto, full of the deepest feeling ("Alas! now is my Jesus gone"). The trial scene before Caiaphas and the threefold denial of Peter follow, leading up to the expressive aria for alto, with violin obligato ("Oh, pardon me, my God!"). The work now rapidly progresses to its beautiful finale. The soprano recitative in response to Pilate's question ("He hath done only Good to all"), the aria for soprano ("From Love unbounded"), the powerful contralto recitative ("Look down, O God!"), the chorale ("O Head, all bruised and wounded!"), the contralto aria with chorus ("Look where Jesus beckoning stands"), and the peaceful, soothing recitative for bass ("At Eventide, cool Hour of Rest") are the principal numbers that occur as we approach the last sad but beautiful double chorus of the Apostles ("Around Thy Tomb here sit we weeping")—a close as peaceful as the setting sun; for the tomb is but the couch on which Jesus is reposing, and the music dies away in a slumber-song of most exalted beauty.

### *Magnificat in D*

The Magnificat in D—known as the "Great Magnificat," to distinguish it from the smaller—is considered one of the



grandest illustrations of Bach's genius. It was composed for Christmas Day, 1723. For the occasion of this festival Bach expanded the Biblical text into four vocal numbers; but in describing the work it is only necessary to give it as it is now generally sung.

The work is written for a five-part chorus, with organ and orchestral accompaniment. After a concerted introduction, foreshadowing the general character of the music, it opens with the chorus ("Magnificat Anima mea"), in fugal form. It is followed by an aria for second soprano ("Et exultavit Spiritus meus: in Deo salutari meo"), which is in the same key and has the same general feeling as the opening chorus, that of Christmas rejoicing, and in turn is followed by an aria for first soprano ("Quia respexit Humilitatem Ancillæ suæ"), leading directly to the chorus which takes up the unfinished words of the soprano ("Omnes Generationes"), each part overlaying the other as it enters, and closing in canon form in grave and colossal harmony. Its next number is an aria for bass ("Quia fecit mihi magna"), of a simple and joyous character, followed by a melodious duet for alto and tenor ("Et Misericordia"), with violin and flute accompaniment, setting forth the mercy of God, in contrast with which the powerful and energetic chorus ("Fecit Potentiam") which succeeds it is very striking in its effect. Two beautiful arias for tenor ("Deposuit, Potentes de Sede") and alto ("Esuri-entes implevit Bonis") follow, the latter being exquisitely tender in its expression, and lead to the terzetto ("Suscepit Israel Puerum suum: recordatus Misericordiæ suæ"), arranged in chorale form, and very plaintive and even melancholy in style. A stupendous five-part fugue ("Sicut locutus est") follows it and leads to the triumphant ("Gloria"), closing the work, a chorus of extraordinary majesty and power.

### *The Christmas Oratorio*

The "Christmas Oratorio" was written by Bach in 1734, the subject being taken from texts in Luke and Matthew per-

taining to the Nativity. It is not an oratorio in the modern sense; but the justification of its appellation as such is to be found in Bach's own title, "*Oratorium tempore nativitatis Christi.*"

As the entire six parts are very rarely given, a general review of their character will better suit the reader's purpose than a detailed review of each. The entire vocal score embraces no less than sixty-four numbers. In the first three parts, the connecting narratives, recited by the Evangelist, are assigned to tenor and bass, and declare the events associated with the birth of our Lord—the journey to Bethlehem, the birth in the manger, the joy of Mary, and the thanksgiving over the advent of the Lord—the choral parts being sung by the shepherds. The fourth part relates the naming of Jesus, and outlines His career in a grand expression of faith and hope. The fifth illustrates the visit of the three kings, the anxiety of Herod when he hears of the advent of the Lord, and the assurances given him to allay his fears. In the sixth, the visitors depart to frustrate Herod's designs, and choruses of rejoicing over the triumph of the Lord close the work.

The first two parts are the only ones which need special notice for the purposes of the concert-goer. The first opens with a brilliant prelude, introduced by the drum, which Bach, like Beethoven, sometimes treated as a solo instrument. It preludes the narrative bidding Zion prepare to meet her Lord—a simple, touching melody, followed by the chorale ("How shall I fitly meet Thee and give Thee welcome due?"), set to the old Passion-hymn ("O Haupt voll Blut und Wunden")—a solemn and even mournful melody, which at first appears incongruous in the midst of so much jubilation. The composer's evident intention was to impress the hearer with the fact that the object of the divine advent on earth was the Passion of our Lord. At the close of the work the same chorale appears, but with another meaning. It is there an exultant expression of Christ's victory over sin and death. As the chorale dies away, the narrative is resumed, leading up to another chorale ("For us to Earth He cometh poor"),

combined with an orchestral symphony and bass recitative. The next number is a bass aria with trumpet accompaniment ("Lord Almighty, King all glorious"), and is followed by a chorale set to the words of Luther's Christmas hymn, which also occurs in other parts of the work, differently harmonized to suit the nature of the situation, and with which the first part closes.

The second part opens with one of the most delightful instances of Bach's orchestration, a pastoral symphony. Like the symphony of the same style in Handel's "Messiah," it is simple, graceful, and idyllic in character, and pictures the shepherds watching their flocks by night on the plains of Bethlehem. At its conclusion the Evangelist resumes his narrative, followed by the chorale ("Break forth, O beauteous, heavenly Light"), preluding the announcement of the angel ("Behold, I bring you good tidings"). It is followed by the bass recitative ("What God to Abraham revealed, He to the Shepherds doth accord to see fulfilled"), and a brilliant aria for tenor ("Haste, ye Shepherds, haste to meet Him"). The Evangelist gives them the sign, followed by the chorale which closed the first part, in another form ("Within yon gloomy Manger lies"). The bass recitative ("O haste ye then") precludes the exquisite cradle-song for alto ("Sleep, my Beloved, and take thy Repose"). This lovely song brings us to the close, which is an exultant shout from the multitude of the heavenly host, singing "Glory to God in the highest."

### *Suite No. 2*

The Suite No. 2, in B minor, is one of the most characteristic and popular of the set. Its various members are an Overture, Rondo, Sarabande, Bourrée, Polonaise, Minuet, and a little closing movement in free style, called "Badinerie." The overture consists of an introductory Adagio, followed by a four-part fugue, at the close of which the movement ends with another Adagio similar to the first.

The other sections are dance forms. The second is a Rondo,

a familiar movement, in which the main theme is several times repeated, sometimes in strict style and again with elaborate embellishment. The third is a Sarabande, originally a Spanish dance for a single performer, accompanied by the castanets, and slow and stately in character. The fourth is a Bourrée, another old-time dance, very lively in style. In this section one Bourrée follows the other, as was the usual custom. The fifth is a Polonaise, a familiar dance form. A peculiarly noticeable passage is the trio, in which the basses have the melody, accompanied by an elaborate flute obligato. The sixth, the Minuet, is a graceful dance form, like all Minuets. It is constructed in two parts, both repeated, and is dominated by a refined and dainty theme. The Minuet form is peculiarly interesting, from the fact that after its introduction by Lully, the French composer, it was frequently employed in sonatas, overtures, and other concert pieces. It was also a movement in the symphony form until the time of Beethoven, who substituted the Scherzo in its place. The old suites usually close with a Gigue, but this suite ends with a very light, playful piece in 2-4 time, denominated "Badinerie" or "Tändelei," signifying sportiveness. With this merry badinage the beautiful suite comes to its close.

### *Suite No. 3*

The movements of Bach's Third Suite, in D, are the Overture, Air, two Gavottes, Bourrée, and Gigue. The Overture begins with a Grave, which leads to the Vivace, a free fugue, after the development of which the Grave occurs, but with different treatment. The Vivace as a whole and the second Grave complete the Overture. The Air, second movement, is the most familiar and beautiful feature of the suite and is often played by solo violin with piano accompaniment, as "Air for the G String." It is a continuous flow of sweet melody, its two strains being several times repeated. The two Gavottes, which correspond to the Minuet and Trio of the old symphonies, and constitute the third movement of the Suite, are very

characteristic. The second, which is given out in unison in the whole orchestra, is followed by a repetition of the first and is entirely independent of it. The fourth movement, Bourrée, is gay and sprightly in character. The Gigue, which concludes the suite, as its name indicates, is a still livelier and more rollicking dance than any of the others and leaves the listener in a genial mood.

#### *Suite No. 4*

The movements of Bach's Fourth Suite, in D, are Overture, Bourrées 1 and 2, Gavotte, Minuets 1 and 2, and Réjouissance. The Overture is in the usual form. The first Bourrée is constructed in two parts, both repeated, with this distinction, that in the first part the wood winds have the theme with string accompaniment, and in the second the strings have the theme with wood wind accompaniment. The second Bourrée contains solos for oboe and bassoon with string accompaniment. The Gavotte and Minuets closely resemble these forms in the other suites. The last movement, like that of Suite No. 2, is in triple time, very bold in style, and sprightly as a dance movement. Its name, "Réjouissance" (merriment), like "Badinerie," which is affixed to the last movement of the Second Suite, does not refer to the form but to the nature of the music. The most remarkable feature of these suites is that they are bright, cheerful, and even gay in character, and that they were written by Bach at a time of great anxiety and trouble.

#### *Prelude, Chorale and Fugue*

The Prelude, Chorale and Fugue is a composite work. The Prelude in C sharp minor is taken from Bach's "Well-Tempered Clavichord" and the Fugue is for the organ in G minor. J. J. Abert, the German composer, in his setting transposed the Prelude to D minor and between it and the Fugue has placed a Chorale in G minor for two trumpets, four horns and three trombones. The theme of this Chorale also appears

in the Fugue. In the original, the Fugue has a very elaborate prelude which is not included in Abert's arrangement. This favorite concert number was first performed in this country by Theodore Thomas in 1876.

### *Mass in B Minor*

Bach wrote in all five Masses, of which the B minor Mass is undoubtedly the greatest. The fact that Bach was a Lutheran has caused some misunderstanding as to his employment of a liturgy which is associated with the Roman Catholic church. It should be remembered, however, that when at the time of the Reformation, Luther arranged the form of service for his followers, he did not put aside the Mass of the Roman church from which he had seceded. The Mass was retained, with the exception of the Offertory, which was replaced by the sermon; and in Bach's day Protestant composers occupied themselves with the Kyrie, Gloria, Credo, Sanctus and Agnus Dei as frequently as their Roman Catholic colleagues did.

Bach composed the Kyrie and Gloria of his B minor Mass in 1733 and those movements he sent, with a letter of dedication, to Sigismund III, who was the reigning monarch of Saxony (in which Bach was living) and who later also became King of Poland. The Mass is a work of enormous dimensions, for although it contains the subdivisions which have just been mentioned, Bach, instead of making each a single movement, caused each one to contain several sections. Thus the Kyrie contains three movements, the Credo eight. etc. It should be said that not a little of the material in the B minor Mass was drawn by its composer from other works, most of it from his Church Cantatas. The Mass, as a complete entity, was not published until 1845 and no performance of it as a whole was given until 1834, when it was interpreted at the Berlin Singakademie. The complete manuscript autograph score is in the State Library, Berlin. The sections of the Mass are as follows: I. Kyrie Eleison, a five-part chorus, constituting a solemn supplication to God for mercy. It also comprises a duet for soprano and mezzo-soprano. II. Gloria, a section

containing eight movements: Chorus, Gloria in excelsis; Aria, Laudamus Te; Chorus, Gratias agimus tibi; Duet, Domine Deus; Chorus, Qui tollis peccata mundi; Aria, Qui sedes; Aria, Quoniam tu solus sanctus; Chorus, Cum sancto spiritu. III. Credo, containing the following divisions: Chorus, Credo in unum Deum; Chorus, Patrem omnipotentem; Duet, Et in unum Dominum; Chorus, Et incarnatus est; Chorus, Crucifixus etiam pro nobis; Chorus, Et resurrexit tertia die; Aria, Et in Spiritum sanctum; Chorus, Confiteor unum baptisma. IV. Sanctus, comprising three divisions—Chorus, Sanctus, sanctus, sanctus; Chorus, Osanna in excelsis; Aria, Benedictus qui venit. V. Agnus Dei, written in two movements; Aria, Agnus Dei and Chorus, Dona nobis pacem.

F. B.

### *Concerto No. 1*

The six concertos for orchestra by Bach were composed as the result of a commission from Christian Ludwig, Margrave of Brandenburg—hence the frequently employed appellation for them, Brandenburg concertos. The Margrave was an enthusiastic amateur and he maintained an orchestra which interpreted for his pleasure the large collection of concertos—mostly by the admired Italian composers of his day—which he spent a number of years in forming. It should be remembered that the word “concerto” was employed in the 18th century, not in the sense of a brilliant composition for a solo instrument, but for a combination of instruments or even voices. In writing his examples of this form Bach employed as varied a combination as possible. The completed set of concertos was sent by Bach to the Margrave of Brandenburg in 1721 and he accompanied it with a letter couched in the somewhat servile terms which, in his day, authors and composers addressed those who were their social superiors. After the death of Christian Ludwig, the manuscripts of Bach’s concertos passed into the possession of his pupil, Johann Philip Kirnberger, who bequeathed them to Princess Amalia of Prussia.

sister of Frederick the Great, who was herself a composer. They are now in the State Library, at Berlin.

The first Concerto is in F major. Upon the manuscript Bach wrote the following title: *Concerto Imo a 2 Corni di Caccia, 3 Hautbois et Bassono, Violino piccolo concertato, 2 Violini una Viola e Violoncello col Basso continuo*. The Corno di caccia is our modern French horn. The Violino piccolo was a small sized violin which was used as a solo instrument and tuned a fourth higher than the ordinary instrument.

The first concerto contains four movements, the first of which is without any indication of tempo, but is without doubt an Allegro moderato. It is in 2-2 time. The second movement is an Adagio in D minor, 3-4 time, its theme being given out by the oboe. The third movement is an Allegro in 6-8 time, whose subject is set forth by the first violins and first oboe, the violino piccolo playing a prominent part. A Minuet closes the concerto.

F. B.

### *Concerto No. 2*

Like the first of the set of six concertos, this second one is in F major. The title on the manuscript score is as follows: *Concerto 2do à I Tromba, I Flauto, I Hautbois, I Violino concertati è 2 Violini, I Viola è Violone in Ripieno col Violoncello è Basso per il Cembalo*. In explanation of this title it may be said that "tromba" signifies trumpet; "flauto," flute and "hautbois," oboe. The concertos of the eighteenth century contained as a rule parts for solo performers who were known as "concertino," the accompanying instrumentalists being called "ripieno." Bach's "I Violino concertati" thus signifies the solo violinist. The "cembalo" was the harpsichord which always formed part of the orchestra in Bach's day and from which the conductor gave the tempo and kept the musicians together.

The movements of the second concerto are as follows: I. Allegro moderato, F major, 4-4 time; II. Andante, D minor, 3-4 time; III. Allegro assai, F major, 2-4 time. The concerto



is frequently performed in an edition made by Felix Mottl for modern orchestra.

F. B.

*Concerto No. 3*

Upon the manuscript score of the third concerto Bach wrote the following title: *Concerto 3 à tre Violini, tre Viole e tre Violoncelli col Basso per il Cembalo*. It will be seen from this enumeration of instruments that the concerto is for stringed orchestra. In its original form the work contained only two movements — I. Allegro in G major, 2-2 time and II. Allegro, G major, 12-8 time. It has sometimes been the custom of conductors to insert a slow movement of some kind by Bach between the two Allegros in order to provide contrast. The first movement of this concerto was also employed by Bach for the opening section of his Whitsunday cantata, "Ich liebe den Höchsten von ganzen Gemüthe."

F. B.

*Concerto No. 4*

Bach's title for his fourth concerto — as set forth upon the autograph score — was the following: *Concerto 4to a violini principale, due Fiulte d'Echo, due violini, una viola e violone in Ripieno, violoncello e continuo*. Exactly what was meant by "Fiulte d'Echo" has never been made clear. There are no such instruments as "Echo flutes" — for it was two flutes that Bach intended to be used in the performance of his work; moreover, he stated on his score that the instruments were to be flutes à bec. The latter were instruments provided with a mouthpiece like a whistle, but they have long been superseded by the other species of flute which, known as flauto traverso, is that which is familiar to us to-day. The concerto is in three movements, the first of which (Allegro, G major) is in three divisions, the first and third made of the same material. The second movement (Andante, E minor) is based on a theme given to the solo instruments with the harmony sustained by the lower strings. The Finale, (Presto, G major) brings for-

ward the main theme in the violas and later in the solo violin, afterward to be taken up by the full orchestra.

F. B.

*Concerto No. 5*

Bach's fifth concerto was composed for a flute, solo violin, strings and harpsichord. The title which the master placed upon his manuscript score ran thus: *Concerto 5to à une Traversière, une Violon principale, une Violino è una Viola in ripieno, Violoncello, Violòne è Cembalo concertato*. The Traversière to which Bach alluded was the flute held transversely — as it is held now-a-days — in distinction to the flute à bec, which was played with a mouthpiece and held like, say, an oboe. The "violon principale" signifies a solo violin, the other instruments, indicated by the words "in ripieno" accompanying. The "cembalo concertato" indicated that the harpsichord, instead of merely filling in as ordinarily it did in the 18th century, was given a brilliant part.

There are three movements in the concerto, the first being an Allegro in D major, 2-2 time. In this the harpsichord — or the piano — has a difficult and brilliant part to play. The slow movement (Affetuoso, B minor, 4-4 time) is expressively written as a trio for the flute, solo violin and cembalo. The Finale, Allegro, D major, 6-8 time, is remarkable among the movements by Bach for the interpretative directions which the master put in it in order to guide the players.

F. B.

*Concerto No. 6*

Bach's sixth concerto was originally written for two viole da braccio, two viole da gamba, violoncello and harpsichord. Both the viola da gamba and the viola da braccio are now obsolete. The former was a six stringed instrument held between the knees like a violoncello and played with a bow more nearly resembling that employed today by performers on the double bass. Bach was devoted to this instrument, which was already becoming obsolete in his own time. The viola da braccio was

the ancestress of the viola of modern times, but possessed five strings. In order to perform Bach's sixth concerto in modern times it is necessary, since the two previously mentioned instruments are no longer used, to replace them with others which are more or less similar. The viola da gamba is, therefore, generally replaced by a violoncello and the viola da braccio by a viola. The concerto contains three movements. The first, in B flat major, 2-2 time, was not provided by Bach with any tempo indication, but is generally played *Allegro moderato*. The second movement, *Adagio ma non tanto*, is in E flat major, but modulates at its close to lead without coming to a definite pause to the last movement (*Allegro*, 12-8 time) in B flat major.

F. B.

## BALAKIREV

1836 — 1910

### *Symphonic Poem, Thamar*

THE composer Balakirev belonged to the New Russian School of which César Cui and Rimsky-Korsakov were the founders and ardent champions, but his music is not so well known in the Western World as that of some of his associates. "Thamar" is his work which has made the deepest impression. Its story is taken from a poem by the Caucasian poet Lermontoff and is one of the favorite Russian myths. Briefly, Queen Thamar, a beautiful creature but a demon of cruelty, dwells in a tower overlooking the river Terek. It is her habit to invite passing travelers to her banquets, and the next day their bodies may be found in the Terek. Among them is her lover.

The music begins with passages describing the roar of the river in the distance, followed by phrases indicating the warning voices of spirits and in which is now and then heard the call of a sweet, far-away voice. New themes in folk-song style are introduced to represent the responses to the Queen's call. These themes are repeated and intensified, at last reaching a fortissimo climax in which the full orchestra joins. The roll of drums announces the approach of a warrior who is attracted by the weird melodious strain of Thamar's song. Passages follow describing the revelry at the banquet and the ominous silence as it dies away. The roar of the river is heard again, and through it the Queen's farewell, followed by a theme which tells of approaching happiness when the warrior and his love shall meet again. Though "Thamar" is

purely program music, it is strictly constructed, but notwithstanding this conventionality of form it is infused with the lavish color and Oriental spirit which characterize nearly all the works of this school.

## BANTOCK

1868—

### *Fifine at the Fair*

“**F**IFINE at the Fair,” described in the score as “orchestral drama,” is a musical setting of Browning’s poem of that name, the composer adding to the title an explanatory phrase—“a defense of inconstancy.” It opens with a prologue for strings, picturing the ocean of life with a man swimming in it and a butterfly fluttering over it, the latter being the type of womanly nature. The prologue is expressive of passionate aspiration for woman. At its close there is a radical change and the festivities of the fair are set forth in carnival style. Fifine appears and exerts her fascinating charms to captivate the man, closing with a beautiful cadenza for clarinet. Elvine next appears, the type of nobler and higher womanhood, her appeal delightfully set forth in the strings, horns and clarinets. The man is unfaithful to Elvine and she leaves him. The work closes with an Epilogue, describing the reunion of Elvine and the man and the disappearance of Fifine. In the poem this reunion is effected by death, but the composer more practically unites the pair in marriage, Elvine having forgiven her consort, and it is to be presumed they lived happily ever after. The piece had been written in 1902, and produced ten years later.

## BARTÓK

1881 -

### *Suite No. I, Op. 3*

**B**ELA BARTÓK, born at Nagyszentmiklós, Hungary, is, with Zoltán Kodály, the principal representative of modern Hungarian music. Educated at the Royal Hungarian Academy of Music at Budapest, Bartók made a special and extensive study of the folksong of his native land and employed it in his own works. The first suite for orchestra was composed in December, 1905. The hearing of the suite will be made more interesting if it is remembered that Bartók's idiom is that of the ultra-modern composer. "We miss," wrote Michel Calvocoressi in an article on the Hungarian master, "landmarks by which we were wont to steer. Extensions of the tonal range, new associations of chords, unusual sequences of meters and intervals are enough to make us feel as though tonality, harmony, rhythm and melody told us nothing of the musician's purpose. But if that purpose is dictated by, and carried out under the guidance of genuine imagination, we shall find it far less difficult to grasp than we might think at first."

The suite contains the following five movements: I. Allegro vivace, E major, 2-4 time; II. Poco Adagio, A minor, 3-4 time; III. Presto, C major, 3-4 time; IV. Moderato, A minor, 2-4 time; V. Molto vivace, E major, 3-4 time.

F. B.

### *Dance Suite*

Bartók's Dance Suite was composed in 1923 for a celebration at Budapest of the fiftieth anniversary of the union of

the cities Buda and Pesth, a musical festival which was held November 19 of that year. The suite contains six independent sections which are not self-contained but run into each other without any pause. In order to provide a certain unity the composer employs a theme—which occasionally he terms “Ritornello”—which is heard at the end of the first and second sections and toward the end of the finale.

F. B.



## BAX

1883 -

### *Symphonic Poem, The Garden of Fand*

ARNOLD BAX, who was born at London, England, gained his musical education at the Royal Academy of Music, where he was a pupil of Frederick Corder in composition, and of Tobias Matthay in piano-playing. Of Irish descent, through both his father and his mother, Bax has been largely influenced in his music by Celtic things. Upon finishing his studies in London, he betook himself to Ireland and lived for long periods in the western division of that country. Later he lived in Dublin.

"The Garden of Fand" was written in 1916 and first produced at a concert of the Chicago Symphony Orchestra, Chicago, October 29, 1920. In order to clarify the significance of the title it should be explained that while Fand is the heroine of the ancient Irish saga, "The Sickness of Cuchullin," the symphonic poem bears no specific relation to the saga. The composer communicated the meaning of his work as follows:

"The Garden of Fand is the sea itself. At the outset of the work the composer seeks to create the atmosphere of the enchanted Atlantic, utterly calm and still beneath a fairy spell. Upon its surface floats a small ship bearing a few human voyagers adventuring from the shores of Erin towards the sunset dream, as St. Brendan and the sons of O'Connor and Maeldune had adventured before them. The little craft is borne on beneath a sky of amethyst and pearl and rose until, on the crest of an immense wave, it is cast onto the shores of Fand's miraculous island. Here in eternal sunlight unhuman revelry continues unceasingly between the ends of time. The travelers are caught, unresisting, into the maze of the dance. A pause comes, and Fand sings her song of immortal love, claiming the souls of her hearers forever. The dancing and feasting begin again, and finally

the sea, rising, overwhelms the whole island, the people of the Sidhe riding in rapture upon the ridges of the green and golden waves, and laughing carelessly amidst the foam at the fate of the over-rash mortals, lost forever in the unfathomable depths of ocean. The sea subsides again, the veils of twilight cloud the other world, and the Garden of Fand fades from our sight."

"The Garden of Fand" is scored for the following orchestra: Two flutes, piccolo, two oboes, three clarinets, two bass clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettle-drums, two harps and strings.

F. B.

*Symphonic Poem, November Woods*

"November Woods" was composed in 1917 and was given its first production at a concert of the Hallé Orchestra, Manchester, England, November 18, 1920. In an article on the music of Bax, published in the Musical Times, London, in 1919, Edwin Evans gave the following description of the symphonic poem:

"'November Woods' is a picture of storms and driving leaves and the sere and dank atmosphere of autumn. Mingled with this is the mood of human loneliness and regret, which is finally absorbed in the restlessness and turmoil of nature. The composer himself regards it as his best orchestral work, and the one by which he would elect to be represented if asked to make a choice."

The symphonic poem is scored for three flutes, piccolo, two oboes, English horn, three clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, tuba, kettle-drums, bass drum, cymbals, glockenspiel, celesta, two harps and strings.

F. B.

# BEETHOVEN

1770 – 1827

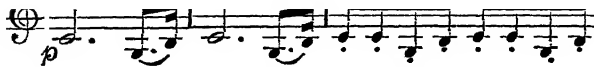
## *Symphony No. 1, in C Major. Op. 21.*

1. ADAGIO MOLTO. ALLEGRO CON BRIO.
2. ANDANTE CANTABILE CON MOTO.
3. MENUETTO E TRIO.
4. ADAGIO. ALLEGRO MOLTO E VIVACE.

THE date of Beethoven's First Symphony has not been definitely ascertained. Sketches of its finale are found as early as 1795, though the work was not performed until April 2, 1800, at a concert in Vienna, conducted by the composer. The symphony, in the key of C major, does not begin with the common chord of C, but with a seventh chord in C, resolving into F major, at that time an unheard-of proceeding.

The short introduction leads us in twelve measures to the first movement, with this principal theme—

Violin.



Flutes.



The flutes take up the cadence and lead through C and C sharp into a repetition of the theme one step higher in D minor, bringing it the third time in a slightly altered form on the

dominant chord of G and leading back into the principal key of C. The second theme—

The musical score is presented in three systems. The first system features the Oboe and Violin parts. The Oboe part begins with a half note G4, followed by a quarter note A4, and then a half note B4. The Violin part provides a harmonic accompaniment with chords. The second system continues the Oboe and Flute parts. The Flute part enters with a half note G4, followed by a quarter note A4, and then a half note B4. The Oboe part continues with a half note G4, followed by a quarter note A4, and then a half note B4. The third system shows the Violin part continuing with chords. The score includes various musical notations such as notes, rests, and dynamic markings like 'sf' (fortissimo).

includes in its melody another of Beethoven's idiosyncrasies, namely, the syncopations at *a*, while the broken chords in the staccato accompaniment foreshadow his preference for decided figures in his basses.

The second part opens with the principal theme in A major, which after some modulations is reiterated fortissimo and in unison by the whole orchestra. The chromatic step C, C sharp, for the winds, which we found in the beginning, leading into a repetition in D minor, is now extended to a quasi-chromatic scale, running through an octave and a half, and leading in a steady crescendo into the dominant and thus back to the second theme, which appears now in the original key of C. Near the close of the movement, Beethoven very ingeniously gives us a reminder of his opening chords and their resolution by using the principal theme in part, overlaying it in the winds with a seventh chord. The treatment throughout is simple and clear.

The Andante cantabile con moto opens with the following melody:



answered in canon by the violas and 'cellos. The opening step C to F, enlarged to a sixth, G to E, makes the second phrase of the movement a natural sequence of the first. In the last eight measures of the first part, Beethoven again steps out of the beaten track of using the kettle-drum only as a kind of metronome, by giving it a rhythmic phrase accompanying a triplet figure in the violins. The step C to F, in connection with the pulsating beat of the drum, furnishes the composer the material for the opening of the second part of the *Andante*, which is worked out with the utmost delicacy and closes with one of those dynamic contrasts of which Beethoven was so fond.

The Minuet was the composer's most serious attempt to impress his individuality upon a form which had been so strongly defined by his predecessors, and which, as the representative of the dance Minuet, seemed to have been almost exhausted by Haydn and Mozart. Beethoven, recognizing the fitness of a bright and sprightly movement between the *Andante* and the last movement of the sonata form, aimed at once to break through the form of the Minuet proper and create the Scherzo and Trio, which he afterward developed so successfully. The movement under consideration, although entitled "Minuet," is really a Scherzo. Its beginning reveals those characteristics of the composer which further study of his works forces us to admire the most in him — simplicity and strength. Look at the opening:

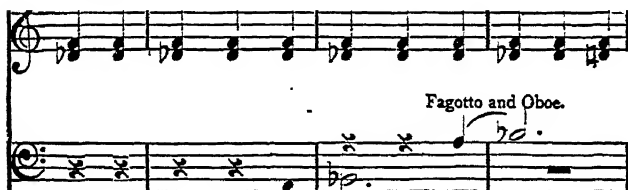


Its tonal design appears to be nothing but the scale of G major, but what does it become under the hands of the young master?



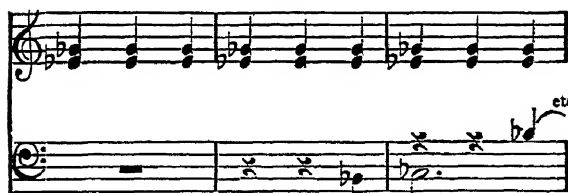
The second part of the Minuet is remarkable for its modulation, and there is something infinitely humorous in the measures which follow this *tour de force*:

Violin



Fagotto and Oboe.

Basses.



until their pianissimo comments are cut short by the statement of the opening scale fortissimo. The Trio is very simple and chiefly based on the interchange of the wind and string choirs, and the Minuet, da capo, closes the movement.

The Finale opens with a few bars of Adagio. After a hold on G, the first violins rush off in their mad dance:

The opening phrase of the Allegro is a violin figure, pure and simple, and the scale runs of the second part are but threads compared with the scale which we found overlaying the harmonic structure of the opening of the Minuet. The second theme of the Finale is the following:



coquettishly set off against the steady basses and entirely in keeping with the spirit of the whole.

In the First symphony Beethoven still clings to the accepted musical forms; hence the occasional phrases which remind us of Haydn and Mozart. And yet the symphony shows us in embryo all those qualities which made Beethoven the greatest symphonic writer the world has thus far produced.

*Symphony No. 2, in D. Op. 36*

1. ADAGIO MOLTO. ALLEGRO CON BRIO.
2. LARGHETTO.
3. SCHERZO AND TRIO. ALLEGRO.
4. ALLEGRO MOLTO.

Beethoven's Second Symphony was completed in the year 1802, and was first heard at the Theater an der Wien, April 5, 1803. It begins, like the first, with an introductory Adagio,

although of much greater length. The sturdy opening on a hold on D, in unison by the whole orchestra, is at once followed by an exquisite phrase for the oboes and bassoons. Similar contrasts prevail until the opening of the *Allegro con brio*. The theme is given out by the 'cellos, and in the repeat —



the basses softly join them. The last part of the motive is somewhat emphasized by repeating the step of a third on the quarter notes at *a*, to a connecting melody in the winds, until the strings take up the first part of the theme given above, and carrying it up into the seventh, enlarge the scope for a sweeping violin figure, which with a pronounced staccato phrase serves as a connection with the second theme:



This theme is scarcely inferior in its jubilant expression to any similar outburst in Beethoven's later works. This feeling is intensified in the repeat by a trill-like figure in the violins, which now runs into this motive:

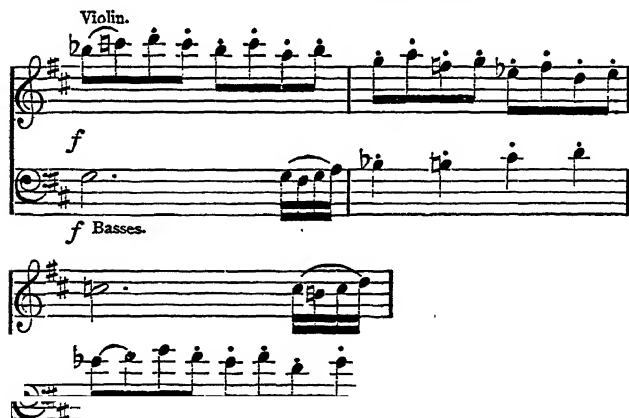




until after a number of abrupt chords fortissimo the full orchestra stops on a diminished seventh chord, followed by three-quarters rest, during which in place of some crashing resolution, a soft murmur strikes the ear from the strings:



and not until after a crescendo of eight measures are we gratified with a satisfactory closing. The second part deals chiefly with the same material, a new feature being added by the counter-movement of a broken scale against the theme:



and the constant tossing about of the motive:



The second half of the second theme furnishes the composer the material for the following exquisite phrase:



The close is exceedingly bold, the basses rising in a slow chromatic scale throughout an octave from D to D, the violins trying to counterbalance it by the other extreme of gigantic strides. The movement ends with a feeling of exultant joy and happiness.

The *Larghetto* is one of the loveliest slow movements Beethoven ever wrote, and is a special favorite in the concert-room. The opening theme —



given out by the strings and repeated by the winds, is a flowing cantilena of exceeding beauty, uninterrupted by any staccato or even any well-marked incision in the phrasing. The second phrase —



only intensifies the general feeling expressed in the first. A long dialogue follows, which hardly needs musical quotation to be thoroughly understood by the attentive listener.

The *Scherzo* here appears under its own name. It is built up on a short motive of three notes repeated over and over again, first by the basses, then by the violins, and again by

the horns, after which the oboes bring it reversed, at one time fortissimo and again piano, but ever tripping along staccato until the violins in the second part indulge in a temporary sweep of descending scale, followed by a reminder of the leading figure of the first Allegro:

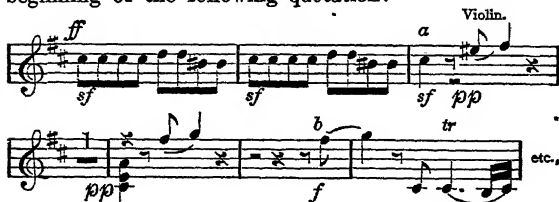


The three-note motive however soon carries the day. The Trio begins with a short phrase in oboes and bassoons, played twice and ending in D. The violins follow with a determined stroke on the third (F sharp) and turn the note into the tonic of the chord of F sharp, eventually quieted down on the same F sharp.

The Finale expresses the same happy mood that characterizes the preceding movements. The opening motive is thoroughly characteristic and piquant:



Then follows a longer period, in which the winds carry the melody while the strings furnish an apparently monotonous staccato accompaniment. In the further working up, that part of the motive containing the trill is also more extensively employed. Right here we have also an instance where the composer exchanges humor for downright fun. Imagine the beginning of the following quotation:



fortissimo, supported by the whole orchestra, closing at *a* with a sforzando crash, followed by the weazened little gasp of the first violin pianissimo, then by a pause and a repetition of this whimpering appoggiatura, finally after a second pause the whole orchestra breaking in at *b* with the opening motive, forte. The close is worked out into a Coda of considerable length, starting from two successive holds with a new rhythmic figure, which, however, soon merges into the general whirl of joyous mirth pervading the whole movement.

*Symphony No. 3, in E Flat (Eroica). Op. 55.*

1. ALLEGRO CON BRIO.
2. MARCIA FUNÈRE. ADÁGIO ASSAI.
3. SCHERZO AND TRIO. ALLEGRO VIVACE.
4. FINALE. ALLEGRO MOLTO.

Beethoven first projected the Third Symphony in 1802 and finished it in 1804. "Eroica" is likely to mislead the hearer if he supposes the music to be of a martial character, and we therefore add the complete title of the work as it first appeared in print: "Sinfonia Eroica, composta per pesteggiare il sovrénire di un grand' Uomo, dedicata," etc.; ("Composed to celebrate the memory of a great man"), namely, the hero in its widest sense. The first manuscript copy, however, bore the following inscription:

*Sinfonia grande,*  
 NAPOLEON BUONAPARTE,  
*1804 in August:*  
*del Sigr.*  
 LOUIS VAN BEETHOVEN.  
*Sinfonia 3. Op. 55.*

The fly-leaf of the copy, which the composer retained, had the words "Luigi van Beethoven" at the top, and "Buonaparte" at the bottom. It is known that Beethoven watched with deep interest the revolution in France. One man attracted his attention and kindled his enthusiasm. Napoleon Bona-

parte had appeared like a sun above the sea of confusion and mediocrity, rising rapidly but steadily until it seemed he would be the foremost hero of the republic, but when Beethoven first heard of the "*Vive l'Empereur*" he took the score of his "*Eroica*," tore its title-page in two, and threw the work on the floor. His idol was shattered, and the symphony was finally published in memory of "*un grand' Uomo*."

The first movement has a number of themes in the highest degree characteristic. The main theme is given out at the very beginning by the 'cellos in a quiet manner, but after twenty-four measures we encounter the syncopations which play so decided a part in this great picture of strife. A tender episode for the winds, repeated by the strings, interrupts the turmoil, but after a short repose a rapid crescendo leads again to the clashing syncopations. A similar treatment is adopted in the second part, the whole forming one of the most remarkable pieces of orchestral writing ever accomplished.

The Adagio appeals more directly to the listener, with its sad melody in C minor and its heartfelt tones of melancholy. This solemn dirge, designated by the composer "*Marcia Funèbre*," is followed by the Scherzo, *Allegro vivace*. The contrast in the heading of the two movements would naturally suggest startling incongruities in the music; but it is one of the greatest achievements of Beethoven's genius that he surmounts the difficulty in a way which does not admit of an idea of unfitness.

The Scherzo begins with a pianissimo staccato, which has something mysterious in its character, moving four measures in the step of a secunda only, and that on the lower notes of the violins. Not until the fifth measure does the melody rise into the higher octave, and only in the ninth measure do we find a hint of the lighter character of the Scherzo in a short group of connected descending notes. Even the second part moves in a similar manner of steps and half-steps always pianissimo. It is not until the middle of this part that it breaks forth with a sudden fortissimo, and not even then without a reminiscence of the syncopations of the first Allegro.

The Trio, with its horn passage, finally dispels the gloomy character of all that precedes, and calls up more peaceful visions.

The last movement, *Allegro molto*, begins with a dominant seventh chord in the form of a cadenza, after which the theme enters pizzicato. This melody, in its intervals, is really a fundamental bass, and is worked up in the form of variations, ever and anon interrupted by a hold on the dominant chord, until a new theme appears, happier and brighter than any, dominating the last part of the movement. It gives room to a severe treatment of the first theme in strict counterpoint, only to reappear in a *Poco andante* of some length, which without warning breaks into the final *Presto fortissimo* that brings the work to a close.

The principal theme of the first movement is given out by the 'cellos as quoted at *a*:

*a*

*p*

Oboe. Clarinet. Flute. Violin.

The second subject at *b* is in fine contrast with the first, and is thrown about from instrument to instrument. The episode given out by the winds, as mentioned above, is indicated at *c*:

Flute.

Oboe.

Clarinet.

Fagotti.

Basses. pizz.

et

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Another prominent theme starts in about the middle of the second part, as at *d*:

Oboe.

*d*

Cello.

*e*

etc.,

followed by that remarkable passage in the basses at *e*. The melody of the Adagio we give at *f*

*f*

*pp*

*g*

etc.,

with its counterphrase at *g*. The main theme of the Finale is a subject chosen from an air in Beethoven's music to "Prometheus," the present Finale adopting the bass at *a* for a melody, and only bringing in the original melody at *b*, at the third variation. We give them here condensed, one above the other:

*b*

*a*

etc.,

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains four measures: the first has two eighth notes (G4, A4); the second has a quarter rest; the third has two eighth notes (B-flat4, A4) beamed together; and the fourth has a quarter note (G4) followed by a quarter rest. The bass staff begins with a bass clef, a key signature of one flat, and a 2/4 time signature. It contains four measures: the first has a quarter note (F3); the second has a quarter note (E3); the third has a quarter note (D3) followed by a quarter note (C3) beamed together; and the fourth has a quarter note (B2) followed by a quarter note (A2) beamed together. A dynamic marking of *p* (piano) is placed above the final measure of the bass staff. The second system also consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It contains two measures: the first has a beamed eighth-note triplet (G4, A4, B-flat4); the second has a beamed eighth-note triplet (A4, G4, F4) followed by a quarter note (E4). A dynamic marking of *ff* (fortissimo) is placed below the first measure. The bass staff begins with a bass clef, a key signature of one flat, and a 2/4 time signature. It contains two measures: the first has a whole rest; the second has a quarter note (F3) followed by a quarter note (E3) beamed together.

*Symphony No. 4, in B Flat. Op. 60*

1. ADAGIO. ALLEGRO VIVACE.
2. ADAGIO.
3. MENUETTO. ALLEGRO VIVACE. TRIO, UN POCO MENO ALLEGRO.
4. ALLEGRO MA NON TROPPO.

The Fourth Symphony, written in 1806, lies like a gleam of sunlight between the heroic Third and majestic Fifth.

The symphony begins with the customary slow introduction, which opens in this mysterious manner to a long-held B flat in the wind instruments:

and is followed by the Allegro vivace, at an accelerated pace:





While the violins are indulging in mysterious whisperings, the bassoon skips around nimbly, until it is silenced by a crescendo of four measures, and the rush of the opening of the Allegro is repeated. A mocking syncopated phrase now occurs, followed by a little conversation between the bassoon, oboes, flutes, and violins, until a unison figure in the strings, of a peculiarly buoyant character in its harmonic design and well calculated for a fine crescendo —



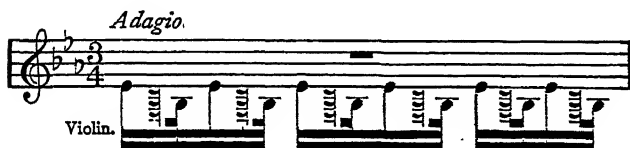
brings us to a little canon —



in its very simplicity admirably in keeping with the general character of the music. A mysterious tremolo pianissimo for

the violins is followed by a syncopated figure in the violins forcing the repetition of the first part. The second part, though dealing essentially with the same thematic material, is exceedingly rich in harmonic changes and transpositions. This part also contains an unaccompanied, unbroken scale, started by the first violins and carried down into the basses, always pianissimo, breaking into an upward sweep through a diminished seventh chord and landing again within four measures on a high D in the flutes. This sets the kettle-drum to growling, and while it keeps up its rumbling for twenty-six measures, the scattered forces are called back one by one until they unite in the opening theme *fortissimo*.

In the *Adagio* the following measure, given out by the second violins —

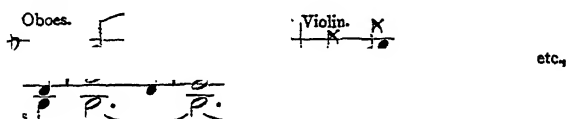


is used by the composer as the chief design for his accompaniment throughout. A lovely air —

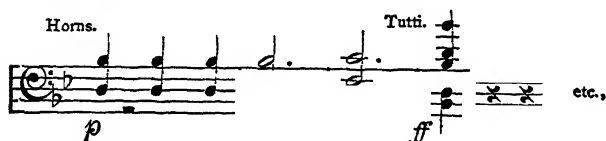


enters at the second measure, marked "*cantabile*," sung by the violins. It is repeated in the wind instruments, to which is also given the greater part of the second phrase. Just at the close the opening motive claims its right for the first time as a solo for the kettle-drum.

The Minuet differs in its form somewhat from any of Beethoven's former third movements, inasmuch as it is divided into five sections instead of three. The principal motive shows what care Beethoven bestowed upon these movements. The jostling, pushing effect of the first part of the opening phrase, offset by the sweeping legato answer, is all he needed for the Minuet proper; but how wonderfully these means are employed when we come to look at their distribution, as far as harmony and color are concerned! The Trio consists of a short phrase for the wind instruments, interrupted by a playful remark of the violins —



repeated on three ascending steps, with a short trill toward the end imparting a peculiar elegance to the dainty dialogue. The final repeat of the Minuet proper winds up with the following:



The last movement starts off merrily with the violins:



followed by a figure of limited compass. The close is playfully dramatic. After a general call to order, followed by a pause of one measure, the first violins make their adieux,

answered by the bassoon and finally by the violas. At last all rush off helter-skelter, shouting fortissimo:



*Symphony No. 5, in C Minor. Op. 67*

- |                      |                       |
|----------------------|-----------------------|
| 1. ALLEGRO CON BRIO. | 3. ALLEGRO (SCHERZO). |
| 2. ANDANTE CON MOTO. | 4. ALLEGRO. PRESTO.   |

The Fifth Symphony was finished in 1808, although its composition had occupied Beethoven's attention for many years before. At its first performance, at Vienna, it was numbered on the program as the Sixth; and the Pastoral appeared as the Fifth. Both were finished in the same year, but the priority of the C minor is clearly established by Beethoven's own numbering in the autograph.

The C minor Symphony is probably the best known and most admired of the nine, perhaps because it is the most human in its qualities. Beethoven himself has left us a clue to its meaning, namely, that it pictures the struggle of the individual with Fate, the alternations of hope and despair, and the final triumph. In speaking of the first four notes of the opening movement, Beethoven said, some time after he had finished the symphony: "So pocht das Schicksal an die Pforte" ("Thus Fate knocks at the door").

In the Fifth, as in the Third Symphony, we find that concentration of thought and labor which makes these two musical poems so all-powerful and overwhelming in their effect. It is not marked by a spontaneous flow of musical

phrases lightly strung together, or by mere toying with musical forms; but each motive represents a concentrated essence of thought which, once heard, makes an indelible impression, and apparently admits of no change. We give only a few quotations, but bearing them in mind, the listener will be able to follow the development of this passionate outpouring of a passionate mind while brooding over its fate:

*Allegro con brio.*

The musical score is written in G major (one sharp) and 2/4 time. It consists of seven staves of music, each representing a different instrument or section. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

- Staff 1:** Labeled with a small 'a' above the first measure. It features a melody in the treble clef.
- Staff 2:** Labeled with a small 'b' above the first measure. It includes dynamic markings *sf* (sforzando) and *ff* (fortissimo). The label "Horns." is placed above the staff.
- Staff 3:** Labeled with a small 'c' above the first measure. It includes dynamic markings *sf* and *ff*. The label "Violin." is placed above the staff.
- Staff 4:** Labeled with a small 'd' above the first measure. It includes dynamic markings *sf* and *ff*. The label "etc." is placed at the end of the staff.
- Staff 5:** Labeled with a small 'e' above the first measure. It includes dynamic markings *sf* and *ff*. The label "etc." is placed at the end of the staff.
- Staff 6:** Labeled with a small 'f' above the first measure. It includes dynamic markings *sf* and *ff*. The label "etc." is placed at the end of the staff.
- Staff 7:** Labeled with a small 'g' above the first measure. It includes dynamic markings *sf* and *ff*. The label "etc." is placed at the end of the staff.

The holds at *a* occur frequently, as well as the abrupt chords leading up to a pause. The persistency with which the theme at *b* is repeated and carried upward in a steady crescendo, only to vent its rage in those terrible three notes, dropping into a third below and cut short by two abrupt chords, well depicts the persistent struggle of a great mind with the misfortunes of life. After the statement of inexorable fate by the horns at *c*, it almost seems as if the mortal were appealing for mercy; but the pitiless cry at the five-fold repetition of the four notes at *d* grows unendurable, and, stung to the quick, he hurls his defiance against the gods. A period of exhaustion characterizes a passage in which the winds alternate with the strings during thirty-two measures, in short chords ever drooping until roused again to life and strife by the motive at *c*, given in unison by the whole orchestra. The last motive, at *f*, may simply be described as a hammer and anvil.

Of the Andante we quote only the principal phrases:



The opening is given out by the violas and 'cellos, while the phrase at *b* is always started by the winds, breaking into a sudden fortissimo at *d* and enriched at every repeat by a more animated figure in the violins. The first phrase breathes sweet consolation, while the second points onward and upward, with a bold transition at *d* assuring the sufferer triumph and happiness. The measures preceding this outburst produce a thrilling effect by the use of the ominous ninth below the melody, which in the second violins and violas raises the ghost of the Fate motive of the first part with its three strokes indicated at *c*.

The Allegro Scherzo starts out with a timid question —



but in the answer it seems as if the youthful hero had grappled with the decrees of Fate and boldly turned the point of the weapon against his foe. The three strokes of the first movement which started on an up-beat ♪ ♪ ♪ are now defiantly turned into | ♪ ♪ ♪ | ♪ · |, and boldly carry the day. The second part of the Scherzo, in the key of C major, which represents the Trio, opens with a strong and boisterous passage in the 'cellos and basses, gradually reinforced by the violins, and carried to a joyful climax, from which a gradual decrescendo leads back into the first part.

After the hold the now victorious triple beat starts pianissimo in the clarinets and changes from instrument to instrument, but always pianissimo, as if intended thoroughly to repress any premature exultation. The kettle-drum finally takes up the beat, and for forty-eight measures persistently furnishes the rhythm. The violins begin an upward sweep, always pianissimo and in ever-widening intervals, until it

reaches the dominant seventh chord, when with a short crescendo the jubilant march of the last Allegro, in the key of C major, common time, begins:



The upward sweep from the sixth measure, ending twice on the octave, is in its third repetition carried a third higher, as if breaking all bounds, and naturally flows into a dotted rhythmic figure which only increases the excitement. After a perfect whirl on the dominant chord of G for twenty measures, the violins having a tarantella-like figure in triplets, the movement is suddenly interrupted by an episode of fifty-four measures in triple time, recalling the Scherzo in its rhythm, but in reality only a prolongation of the dominant chord, which was cut short at its climax so as to make a more deliberate change at the repetition of the grand march of joy.

*Symphony No. 6, in F (Pastoral). Op. 68*

1. ALLEGRO MA NON TROPPO. (The Cheerful Impressions excited on arriving in the Country.)
2. ANDANTE MOLTO MOTO. (By the Brook.)
3. ALLEGRO. (Peasants' Merrymaking.)
4. ALLEGRO. (Thunder-storm.)
5. ALLEGRETTO. (The Shepherd's Song; Glad and Thankful Feelings after the Storm.)

The Pastoral Symphony was composed by Beethoven in 1808, and was first performed at a concert given in Vienna,



December 22 of the same year. The composer has left his own explanation prefixed to each movement. In the sketches it is entitled "*Sinfonie characteristica. Die Erinnerungen von dem Landleben*" ("Symphony Characteristic. Memories of Country Life"), and the following note is appended: "Man überlässt dem Zuhörer sich selbst die Situationen auszufinden" ("The hearer must find out the situations for himself"). When the symphony was completed, however, Beethoven gave explicit descriptions of the meaning of each movement, prefaced, however, with the significant caution: "*Mehr Ausdruck der Empfindung als Malerei*" ("Rather expressive of sensations than painting")—or actual description.

This symphony, in fact, is the masterly expression of that happy and contented feeling which the lover of Nature experiences during a ramble in the country. The motives employed are apparently of the simplest kind, but demonstrate the evolution of intense thought. They are short and close in design, and to a great extent lean on the tones of the hunting horn. We quote a few that will attract the hearer's attention:



The first movement, of which the above are the themes, is an *Allegro ma non troppo*, and is in keeping with the general description we have given of the music.

The *Andante molto moto* gives voice to the listless dreaming of the wayfarer who is resting at the bank of the brook. The monotonous accompaniment, sustained through nearly the entire movement by the strings, is of a flowing figure, containing a gentle rise and return to its level. The first violins give out the principal melodic theme, while the wind instruments respond with the second phrase. Short figures abound, flitting about among the different instruments, sometimes in imitation, again in euphonious thirds or sixths, and at times a brief trill or the short snapping of pizzicato notes. Its effect is that of the evening air alive with songs of birds and the buzz of insects. In the last twelve measures of this movement, the composer even introduces the bird-songs — a proceeding which has been pronounced childish and utterly unworthy of Beethoven, but which to the unprejudiced listener seems to belong in its connection.

The third movement, representing the Minuet, introduces the purely human element. The first eight measures usher in the country people tripping briskly along. In the next phrase we approach the dance proper with its "band accompaniment." The minuet-like movement is interrupted by a short *Tempo d'allegro*, which seems like the change to another dance, though being rather more boisterous it comes to a close by two short pauses, as if to give the dancers a chance to catch their breaths before returning to the triple time of the Minuet closing the movement.

The next movement, an *Allegro* in A flat, is entitled "Thunder-storm," and brings before us the lowering sky, the distant rumbling of thunder, the sultry air, and the storm breaking forth in all its fury. It soon passes over, however. Without interruption, the closing measure leads into the last movement — the shepherd's song of joy, and his feeling of relief from the dangers of the tempest. The motives are formed from the representative intervals of the instruments chiefly used by shepherds, and move in the steps of the chord rather than in

the successive notes of the scale, although the middle section of the movement brings the violins to the front with just such runs as were excluded from the first part, which more strictly represent the song of the shepherd. The movement closes with one of those dynamic contrasts in which Beethoven delighted. After the horn once more sings the principal theme —



softly, and while the violins are twining around it in a descending figure, the whole orchestra breaks in suddenly and without any preparation on the closing chord fortissimo, as indicated above.

*Symphony No. 7, in A Major. Op.*

- |                            |                               |
|----------------------------|-------------------------------|
| 1. POCO SOSTENUTO. VIVACE. | 3. PRESTO. PRESTO MENO ASSAI. |
| 2. ALLEGRETTO.             | 4. FINALE. ALLEGRO CON BRIO.  |

The Seventh Symphony, which vies in popularity with the Fifth, was finished in the year 1812, and was first performed December 8, 1813, at a concert in Vienna. Of all the Beethoven symphonies, it is the most romantic, as well as the most happy. The composer left no clew to its meaning, though we know from his letters that he esteemed it as one of his best works. Richard Wagner, with his keen insight into the subjectivity of music, declares that it is the apotheosis of the dance, the ideal embodiment in tones of the bodily movement — a definition which admirably applies to the symphony, as nearly all its motives are ideally perfect dance rhythms.

The introduction is almost a movement in itself, and contains one of the happiest and most delicate phrases to be found anywhere in Beethoven's music, as follows:



This episode occurs twice, preceded and followed by ascending scales running through two octaves, which are significant for the very staccato manner in which they are given. The last part of the above quotation is reiterated during a short crescendo, and suddenly resolves into the note E, given out by all the instruments fortissimo and repeated during the remaining ten measures of the introduction and the first four bars of the following *Vivace*, in various rhythms. At the entrance of the new movement it has the dotted rhythm of the quail-call, which is the predominating feature of the whole movement:



The opening suggests the dancing along of a bevy of happy girls followed by a reckless plunge into hilarity. Sudden *pianissimos* followed by *fortissimos*, harmonic changes for which there is no time to prepare in the general rush—these are the characteristics of the first part. The ill-tempered outbreak at the end of this part is repeated at the beginning of the second, only the flutes scream a third higher than before; then a pause, and the violins move off again *pianissimo*, while the basses come in with a long scale in the same rhythm. The Coda contains one of those phrases which by their monotonous repeats partake somewhat of the nature of a pedal point; and on the other hand remind us of the peculiarity of Slavonic music, in which this monotonous repeat of one figure plays so characteristic a part. The basses support a steady crescendo

from pianissimo to fortissimo during twenty-two measures with this figure:

The Allegretto, which takes the place of the slow movement, is built up on the following rhythmic figure: | ♪ ♪ ♪ | ♪ ♪ ♪ |. The melody of the first part moves within the interval of a third, and is of the simplest construction. The movement itself is constructed on a long crescendo as gradual as it is persistent, and irresistible in its natural strength. The second part opens with this lovely melody:

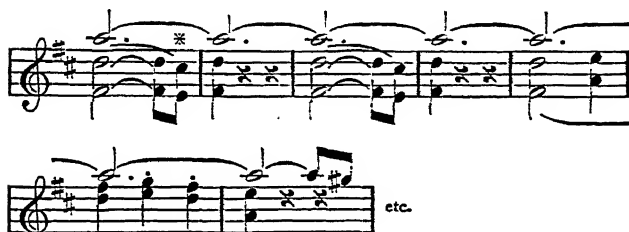


accompanied in triplets by the violins. A short interlude of staccato scales brings us back to the first theme, which is now worked up in the accompaniment in the style of a variation. Then the A major episode is repeated. The Coda, after a few sudden dynamic transitions, falls back on the original theme and dies away in a pianissimo.

The Scherzo, marked "Presto," opens with the simple device of moving through the intervals of the chord of F, but stamped by the master's hand with the form at *a*:



followed by a descending scale motive, *b*. The third motive, growing out of *c*, furnishes by the repetition of the half-steps the principal material for the middle section of the second part. The last four measures of the Presto dwell on a prolonged A held by all the instruments, bringing in some part of the orchestra throughout the whole Trio, which changes into the key of D major. This A, suspended in mid-air as it were, with only an occasional pulsation into the G sharp below, sheds an air of serenity over the whole which greatly enhances the restfulness of the melodic theme:



The second part contains a most peculiar effect for the second horn, which on a low A and G sharp in different rhythms for twenty-six measures leads to a fortissimo repeat of the main theme, the trumpets ringing out the sustained A, supported by the kettle-drums. An interlude leads back to the Presto. The Trio is then played again, followed by another repeat of the Presto and a short Coda, reminding one of the Scherzo in the Fourth Symphony.

The last movement, *Allegro con brio*, takes up the joyous strain of the first movement and opens with a whirling figure in the violins, supplemented by a figure accompanied by full, short strokes of the string instruments. It is in the dance rhythm throughout, justifying Wagner's characterization already quoted. Berlioz and Ambros call the symphony a rustic wedding; Marx, Moorish knighthood; Oulibishev, a masked ball, and Bischoff, a sequel to the Pastoral Symphony.

The following two motives complete the material for this movement:



The lightness and grace of the theme at *a* and the dance-like rhythm at *b*, with the mazurka accentuation of the second quarter, the use of dotted groups in the connecting phrases, the almost martial tread produced by the frequent employment of full chords, abruptly and forcibly marking the beats, the frequent changes of key, etc.—all these factors impart to the movement an exuberant spirit which stamps it and the whole symphony as one of the most complete expressions of whole-souled enjoyment of life our musical literature contains.

*Symphony No. 8, in F. Op. 93*

- |                               |                            |
|-------------------------------|----------------------------|
| 1. ALLEGRO VIVACE E CON BRIO. | 3. MENUETTO E TRIO.        |
| 2. ALLEGRETTO SCHERZANDO.     | 4. FINALE. ALLEGRO VIVACE. |

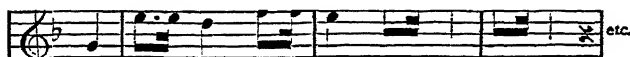
The Eighth Symphony was written in 1812 at Linz, whither Beethoven had repaired upon the advice of his physician for the benefit of his health. It was composed at a sad period of his life, for besides his sufferings from shattered health he was engaged in a most unpleasant lawsuit forced upon him by his unworthy sister-in-law and undertaken in the interest of a graceless nephew. Notwithstanding these depressing events the symphony is one of the brightest, most cheerful, and most humorous works that he ever conceived. He speaks of it himself in a letter as the "Kleine Sinfonie in F," not that it was little, but to distinguish it from the "Grosse Sinfonie in A" (the Seventh) composed in the same year.

As if serious preparation were unnecessary he plunges at

once into the work and opens the first Allegro with the main theme:



An intermediate phrase leads into the second theme which, containing a short *ritardando*, is then repeated in the wind instruments, and after a series of modulations runs into a motive for the full orchestra:



The first part closes with the following skipping figure:



which is in reality only an extension into the octave of the motive of *b*. The latter is frequently utilized during the second part in connection with the motive from the opening phrase, which is employed with all the art of the contrapuntist either in imitations or enlarged into longer phrases for the basses, which during seventy-six measures really dominate the melody and finally rest on the octave skip at *e*. Then follows a *pianissimo* passage, which leads in canon form through a crescendo to a hold, after which a Coda brings the first movement to a close.

The slow movement is again supplanted by an Allegretto scherzando. It is the well-known —





which depends on its staccato character and fine instrumentation for its daintiness, and has only one legato phrase in the whole movement.

The Minuet appears this time in its own true character, and develops the stately dance with its gliding figures to perfection. The third part, or Trio, has this opening for the horns —

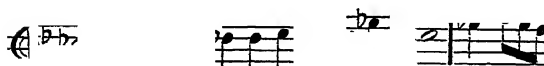


The Minuet is then repeated.

The last part opens with this tremulous figure for the violins, *pianissimo*:



The second theme is the following cantilena:



After a jubilant fortissimo about the middle of the movement, the music is interrupted by frequent rests, the triplet figure gliding past, stopping short, then rushing on again to a second hold, after which a new design is introduced in a descending scale in the strings, and is opposed in the wind instruments by a similar scale, ascending. These scales move

quietly and pianissimo in semibreves, while the triplet figure is fitting about here and there until the scale motive is brought in, fortissimo. The main themes are once more hastily touched, and the movement exhausts itself in a long repetition of the final chord, as if trying to reach the longed-for rest.

*Symphony No. 9, in D Minor (Choral). Op. 125*

I. INSTRUMENTAL

1. ALLEGRO MA NON TROPPO, UN POCO MAESTOSO.
2. SCHERZO, MOLTO VIVACE; TRIO, PRESTO.
3. ADAGIO MOLTO E CANTABILE.
4. RECITATIVE, PRESTO; ALLEGRO MA NON TROPPO, ETC.
5. ALLEGRO ASSAI.

II. VOCAL

1. RECITATIVE.
2. QUARTETTE AND CHORUS: ALLEGRO ASSAI.
3. TENOR SOLO AND CHORUS: ALLEGRO ASSAI VIVACE; ALLA MARCIA.
4. CHORUS: ANDANTE MAESTOSO.
5. CHORUS: ALLEGRO ENERGICO, SEMPRE BEN MARCATO.
6. QUARTETTE AND CHORUS: ALLEGRO MA NON TANTO.
7. CHORUS: PRESTISSIMO.

The Ninth, or "Choral," Symphony, written in 1823, the last of the immortal group, stands prominently out among all other works of its class by its combination of voices and instruments. Before its composition, Beethoven had been preparing the way for such a union. In the Choral Fantasie, written in 1808, he advanced upon the idea by employing a chorus in the Finale; but in the Choral Symphony he made a still bolder advance, and introduced a chorus with variations on a colossal scale. There is a striking resemblance between the two in the choral parts, and Beethoven himself describes the symphony as being "in the style of the Pianoforte Choral Fantasie, but on a far larger scale." Schiller's "An die Freude," the "Ode to Joy," was selected by Beethoven for the Finale.

The symphony is without introduction proper. There is a prologue introducing the first subject, "always pianissimo," in which the instruments seem to be feeling their way. It begins with an incomplete chord, 'cello, second violin, and horns, the first violins following *sotto voce*. After a repetition the real work begins. Against the background of the second violins and 'cellos, strengthened by the sustained tones of the horns, clarinets, and flutes, the violins, tenors, and contrabasses appear in broken phrases. Then the wind instruments come in one by one, and at last with a mighty crescendo the whole orchestra in unison sweeps into the first subject:



The great crescendo dies away, but the titanic crash is renewed again and again whenever the theme occurs. The second subject—

is in striking contrast with the first, being tranquil and gentle in its inception. At its conclusion, the violins announce another

energetic phrase, at last reaching an episode from which is developed a brief but very melodious passage followed by a second episode for the strings in unison, that leads on to the close of the first part of the movement, ending fortissimo and in unison. This division is not repeated. In its place Beethoven proceeds with the working out of his materials, the orchestral parts moving independently of each other and frequently opposed, yet forming well-developed parts of a grand whole, until the Coda is reached. The old subjects and episodes are worked up with profound skill; but before he closes, a new and darker subject appears in the strings, companion to a threnody sung by the reeds, the strings repeating a chromatic passage through and above which is heard the wail of the oboes, until the movement closes with a powerful outburst.

After twelve bars of prelude the orchestra is fairly launched into the Scherzo, as follows:

*Molto vivace.*

The musical score shows the beginning of the Scherzo. It is in 3/4 time with a key signature of one flat (B-flat). The tempo is *Molto vivace*. The first staff is for Violin II, starting with a *pp* (pianissimo) dynamic. The second staff is for Viola. The third staff is for Cello. The score includes various musical notations such as notes, rests, and dynamics, with some parts marked 'etc.' to indicate continuation.

in which all the instruments successively join with spirited and brilliant effect. The wind instruments follow with a sec-

ond theme, accompanied by the strings, which, after repetition, leads up to still other tuneful motives given out by the winds. The Scherzo closes pianissimo, but at last the horns and trombones joyfully announce the Trio with its charming pastoral opening:

Oboes and Clarinet.



A vivacious subject for violas and 'cellos follows the first, and then the horns join in the principal theme until the Coda is reached, in which the whole orchestra enters with the utmost joyousness.

The third movement changes to celestial rest and serenity, and is among the noblest, purest, and most grandly beautiful hymns of joy the great master has written. It is made up of two distinct subjects differing in every musical respect, which are alternately developed until the second disappears. The first for delicious repose and ethereal sweetness can hardly be excelled in the whole realm of musical art. It is taken by the quartet of strings with interludes by the clarinets and horns, as follows:



After the strings have finished the melody, and the first part of the movement comes to a close, the time changes as well as the key, and the second violins and tenors announce the following subject in unison:



The transition from this serene movement to the Finale is a startling one. The wind instruments and drums, reinforced by the double-bassoon, break out in a most clamorous fanfare, which is interrupted by a recitative passage for the double-basses. Again the recitative is heard, and again the clamor; but at last there is an instant's hush. The opening bars of the first three movements appear, alternating with recitative, but these evidently are not wanted. At last the final theme is foreshadowed, quietly and almost timidly, until the 'cellos and basses vigorously and unmistakably give it out in the setting of the "Hymn of Joy":

*Allegro assai.*

Next the violas and 'cellos take the theme, then the first violins, and at last the whole orchestra in full force. After its variation, the ominous clamor which introduced the Presto is heard again. This time it is not interrupted by the basses, but by the solo barytone intoning the recitative ("O Brothers, these Tones no longer! Rather let us join to sing in cheerful measures a Song of Joyfulness"). The same voice sings the Hymn, accompanied by the oboes and clarinets, and is followed by the chorus, at first without the sopranos, and alternating with the solo quartet ("Hail thee, Joy, from Heaven descending, Daughter from Elysium!").

Now the orchestra resounds with martial strains in which the percussion instruments are used with powerful effect, introducing the tenor solo, with chorus, in a variation of the theme, "Joyful like her Sons so glorious." The next number is also for chorus, and its solemnity and religious sentiment finely contrast with the martial clang of its predecessor. It is at first given out by the male voices, the female voices following ("Millions, loving, I embrace you"). Following this comes a chorus full of spirit, with a lively accompaniment, based upon the two related themes that have been employed ("Hail

thee, Joy, from Heaven descending, Daughter from Elysium," etc.). The solo quartet again intones the Hymn, alternating with chorus ("Hail thee, Daughter from Elysium, thine Enchantments bind together"). The time is gradually accelerated to a Prestissimo, and voices and orchestra in full volume close the work with the triumphant shout:

"Millions, loving, I embrace you,  
All the world this kiss I send," etc.

### *The Fidelio Overtures*

Beethoven's only opera, "Fidelio," was first produced in Vienna, November 20, 1805, under the title of "Leonora," with the overture now known as "Leonora No. 2." Subsequently the opera was shortened and produced with a new overture, the "Leonora No. 3." After a few performances it was withdrawn, but in 1806, anticipating its production under the name of "Fidelio," he wrote a third overture, usually called "Leonora No. 1." The performance did not take place however, but in 1814 a revision of the opera was given in its present form as "Fidelio," with an entirely new overture. The chronological sequence of these overtures is as follows: Leonora No. 2 in C, op. 72, 1805; Leonora No. 3 in C, op. 72, 1806; Leonora No. 1 in C, op. 138, 1807; Fidelio in E, op. 72, 1814. To avoid confusion, the overtures will be considered in this order.

#### *Leonora Overture No. 2. Op. 72*

The overture played at the first performance of "Fidelio" was the "Leonora No. 2," as already stated. Its principal numbers are an Adagio introduction, in which Florestan's aria ("In the Spring Days of Youth") from the second act appears; an Allegro containing the principal themes of the "Leonora No. 3," with the two trumpet calls; an Adagio episode reproducing the Florestan aria, which eventually gives



way to a new theme developed in the violins and leading up to a stirring, vigorous Coda and Finale. It is stated by some authorities that the overture was withdrawn because the wind instrument parts were found to be too difficult. Others, however, are of opinion that after the first performance of the opera Beethoven was dissatisfied because the overture did not clearly express his ideas. However this may be, it is certain that he recast it, condensed the leading subjects, added fresh themes, and made a new overture, known as "Leonora No. 3."

*Leonora Overture No. 3. Op. 72*

The title-page of this majestic overture, which is a model for all dramatic preludes, bears the inscription, "Ouvverture à grand orchestre de l'opera 'Leonore,' par L. van Beethoven." It opens with an Adagio in C major, fortissimo, in full orchestra, followed by a scale passage which some critics conjecture describes the descent into the gloomy depths of Florestan's dungeon. Following this passage, the clarinet and bassoon sing Florestan's dungeon aria, "In the Springtime of Youth," with string accompaniment. Immediately mysterious preludings are heard in the strings, accompanied by lighter work in the flutes and first violins and bits from the Florestan theme given out by the basses. A short climax is followed by an outburst of the full orchestra, leading to the Allegro. It opens pianissimo, with the first theme announced by the first violins and 'cellos in octaves. Its development leads to a fortissimo in which the theme is elaborated at considerable length. The second theme is introduced in the horns, thence passing to the first violins and flute. As the development draws to a close a climax is reached, after which ensues a dramatic episode of great power, in which the trumpet calls each time announce the approaching deliverance, followed by a fervid and impressive song of thanksgiving. The third section of the overture opens piano, with a flute solo. A crescendo follows, after which the theme is repeated fortissimo and developed most elaborately. The second theme now reappears, followed by

development of a figure from the first theme, leading to the Coda, and closing the overture with an overwhelming outburst of gladness and triumph.

*Leonora Overture No. 1. Op. 138*

The Leonora Overture No. 1, is a posthumous work. As it is almost entirely unknown in the modern concert-room its analysis becomes unnecessary. After its completion Beethoven had doubts of its effectiveness, and accordingly tested it with a small orchestra. It was much too light for the opera, and in consequence it was laid aside and was not played in public during the composer's lifetime, its first performance having taken place in Vienna in 1828, and Beethoven died in 1827. The composer gave it the title of "Characteristic Overture in C." In its general construction it resembles the Fidelio Overture in E, op. 72.

*Fidelio Overture. Op. 72*

The libretto of "Fidelio" was revised and the score remodeled in 1814. It was Beethoven's original intention to revise the Overture No. 1 for it, but he ultimately changed his purpose and wrote the overture known as the "Fidelio." It was played for the first time at the Kärnthnerthor Theater, Vienna, May 23, 1814. The overture opens with a short unison Allegro in the string and wind instruments, followed by an Adagio in the horns and clarinet. The opening measures are then repeated and the Adagio reappears, the horn theme being taken in the wind instruments. After development the theme returns in the wood winds, and again appears for the horn, leading to the main Allegro of the overture. The wind instruments sound a crescendo chord and the first theme is outlined by the second horn, answered by clarinet, and then developed by full orchestra. The strings give out the second theme, which is briefly treated. In the closing section of the overture the

first theme is heard in the horns, accompanied by violin passages. At the conclusion of the Allegro development the Adagio episode returns, leading to the Presto Coda, in which a familiar phrase from the first theme is worked up to a climax of exultation closing an overture which has been called "an example of perfect beauty." Of the four overtures, however, the No. 3 will always remain an example of supreme beauty and symmetry as well as of dramatic power.

*Overture to Prometheus. Op. 43*

The Prometheus Overture was written for the ballet of the same name, produced for the first time at the Imperial Hof Theater, Vienna, in 1801, and announced as "'Die Geschöpfe des Prometheus' ('The Creations of Prometheus'), an heroic-allegorical ballet in two acts." The overture opens with a brief but impressive Adagio, followed by a melody for oboe. A slow movement leads to an Allegro, opening with a quick passage in the first violins, accompanied by the other strings. After a vigorous repeat the second subject appears in the wind instruments. The theme is briefly treated and followed by some vigorous passages. The violin theme repeats and leads to an impressive subject in the basses. The themes are then repeated in order and a stirring Coda closes the overture.

*Overture to Coriolanus. Op. 62*

The overture to "Coriolanus" was written in 1807 and was first publicly performed in Vienna in December of the same year. It was not composed as a prelude to Shakespeare's tragedy of "Coriolanus," but to a drama by the German poet, Heinrich Josef von Collin, to whom the overture is dedicated. The story, only one passage of which is illustrated in the overture, follows history, the main incidents being the alliance which the defiant Roman patrician, Coriolanus, made against the city after his banishment, the pleading of his mother, wife,

and children that he should return to his allegiance, his abandonment of the allies, and his tragic death.

The overture is written in a single movement and without an introduction. It opens with a unison in the strings, followed by a sharply sounded chord in full orchestra. After a double repetition and two more chords, the principal theme is announced, indicative of the heroic character of Coriolanus and the spirit of unrest which has possessed him. It is given out by the violins and violas and after a somewhat brief development is followed by a beautiful second theme which typifies the gentler and tenderer attributes. Later on, a third theme enters, a fugue in the violins worked up with an arpeggio in the violas and 'cellos, the development of which closes the first section of the movement. The second consists of a repetition of the same materials with some variations. The development leads to an intensely passionate and dramatic Coda, descriptive of the death of Coriolanus. There have been few, if any, more effective finales than the tragic ending of this overture, with its fragmentary allusion to the opening theme, its gradual ebbing away, and, at the last, those three soft notes which clearly are the last pulsations of the dying hero.

*Overture to Egmont. Op. 84*

The overture and incidental music to Goethe's "Egmont" were written by Beethoven in the years 1809-1810. The plot of the drama follows the historical narrative of the life of the Count of Egmont, the Flemish nobleman, who, although a Catholic, opposed the government which Philip sought to establish in the Netherlands, and became one of the associates of William of Orange in his struggle for Netherlandish liberty. By a treacherous conspiracy on the part of the infamous Duke of Alva, he was captured and executed, September 9, 1567.

The overture opens with a short Andante introduction, followed by a theme in Sarabande tempo given out in full harmony by the strings. Wood winds and strings reply in a

subdued strain, leading to a fortissimo in full orchestra, followed by an impressive repetition of portions of the Sarabande. The wood wind passages return again, followed by a new passage, pianissimo in the first violins, accompanied by a tremolo in the other strings and a repetition of the Sarabande in the basses. The Allegro, or main section of the overture, opens with a crescendo, at the close of which the strings give out the first theme. Then follows passage work, leading to the second theme, bearing close relation to the Sarabande, which is given out fortissimo by the strings. The development leads to a tremendous climax. The Coda is composed of entirely new material. The close is a jubilant, mighty fanfare in full orchestra.

*Overture to King Stephen. Op. 117*

In 1811 the managers of the New Theater at Pesth commissioned the poet Kotzebue to prepare a trilogy, based upon Hungarian historical subjects, suitable for the occasion of its opening, and engaged Beethoven to compose the vocal and instrumental music to accompany it. Both poet and composer accepted the task. The full title of Beethoven's score is "King Stephen, Hungary's first Benefactor, a Prologue in one act by Kotzebue, Music by Ludwig van Beethoven, written for the Opening of the New Theater in Pesth, February 9, 1812."

The overture commences with four calls in the trumpets, horns, bassoons, and strings, followed by a march theme announced by the flute, accompanied by the wood winds, horns, and strings, pizzicato. The march is interrupted by four more calls, and then is resumed, leading to the main section of the overture. A theme of a martial character begins in the wood winds and horns. After its development, a second theme is introduced, which is the first phrase of the vocal theme in the finale of the Ninth Symphony, showing how persistently Beethoven was haunted by the ideas which finally were worked out in the Choral Symphony. The march theme then returns, and the two themes of the Presto are brilliantly developed. A stirring Coda brings the overture to its close.

*Overture, The Consecration of the House. Op. 124*

The overture "Consecration of the House" is in reality the second overture to "The Ruins of Athens." The success of that allegory at the opening of the New Theater in Pesth led to an adaptation of the same play for the opening of the Josephstadt Theater in Vienna, October 3, 1822. Beethoven revised the music and added a final chorus with violin solo and ballet, besides substituting the new overture for the original one. It is also known as the "Overture in Handel's Style."

The overture opens with an introduction set to the rhythm of a stately festal march, as if heard in the distance. As the imaginary procession approaches nearer, the march intensifies in distinctness and volume, closing with trumpet fanfares and kettle-drum beats announcing the arrival. An imitation passage follows, describing the hurrying and excitement of the crowd by runs in the bassoon, extending to the violins. The trumpets and drums resume, leading to an interlude connecting with the body of the overture an Allegro in fugato style. The Allegro is long and devoted entirely to the working out of the theme, both in single and double counterpoint, the theme appearing in the first violins, flute, and oboe, and a counter theme in the second violins and clarinets, the whole coming to a most brilliant and effective close.

*Choral Fantasie in C Minor. Op. 80*

[FOR PIANO, ORCHESTRA, AND CHORUS]

1. ADAGIO (Piano).
2. FINALE, ALLEGRO.
  - a. ALLEGRO (Orchestra).
  - b. MENO ALLEGRO (Piano and Orchestra).
  - c. ALLEGRETTO, MA NON TROPPO (Chorus).

Beethoven's sketch-book shows that some of the materials for the Choral Fantasie were collected as early as 1800, though it was not given until December 22, 1808, when Beethoven himself produced it. It is written in two general sections; an

Adagio and Allegro, for piano solo, orchestra, solo quartet, and chorus. While the work is very beautiful and effective in itself, it derives special interest from its being the prototype of the Choral Symphony. The *Fantasie* was first published in 1811, under the title of "*Fantasie für das Pianoforte, mit Begleitung des ganzen Orchesters und Chor*" ("*Fantasie for pianoforte with accompaniment of full orchestra and chorus*"), and was dedicated to Maximilian Joseph, king of Bavaria. The poem which forms the subject of the *Finale* was written by Kuffner, and is devoted to the praise of music.

The Adagio with which the work opens is a *fantasie* for piano alone, after which the *Finale* begins with an Allegro in C minor, the opening theme of which is given out pianissimo by the basses in a very grave and dignified manner and subsequently developed in canon form in the violins. The oboes and horns now introduce a new theme which is taken up by the piano with accompaniment of the horns, the melody being adapted from one of Beethoven's songs ("*Seufzer eines Ungeliebten*"). First the piano and then the other instruments repeat this theme with variations, after which the entire orchestra brings it to a close in firm and stately style. A short phrase by the piano preludes a development of the first section of the melody through an Allegro, an Adagio, and a march tempo, at the end of which the piano introduces a new phrase closing with an arpeggio. A genuine contest ensues between the piano and the basses, which comes to an end as the wind instruments give out the leading theme, which is first taken up by the solo voices with piano accompaniment and then by full chorus and orchestra, bringing the work to a brilliant and powerful close.

*Oratorio, The Mount of Olives. Op. 85*

Beethoven wrote but one oratorio, "*Christus am Oelberge*" ("*Christ on the Mount of Olives*"). It was begun in 1800 and finished during the following year. The text is by Huber, and was written, with Beethoven's assistance, in fourteen days.

The first performance of the work in its entirety took place at Vienna, April 5, 1803, at the Theater an der Wien.

The oratorio is written for three solo voices, Jesus, Peter, and a Seraph, and chorus and orchestra. The narrative opens with the agony in the garden, followed by the chant of a Seraph reciting the divine goodness and foretelling the salvation of the righteous. In the next scene Jesus learns His fate from the Seraph, yields Himself to approaching death, and welcomes it. The soldiers enter in pursuit, and a tumult ensues as the Apostles find themselves surrounded. Peter draws his sword and gives vent to his indignation; but is rebuked both by Jesus and the Seraph, and together they conjure him to be silent and endure whatever may happen. The soldiers, discovering Jesus, rush upon Him and bind Him. The disciples express their apprehension that they too will suffer; but Jesus uncomplainingly surrenders Himself, and a chorus of rejoicing completes the work.

The score opens with an Adagio introduction for instruments which is of a very dramatic character. The first number is a recitative and aria for tenor, sung by Jesus ("All my soul within Me shudders"), and is simple and touching in expression. The Seraph follows with a scene and aria ("Praise the Redeemer's Goodness"), concluding with a jubilant obligato with chorus ("O triumph, all ye Ransomed!"). The next number is an elaborate duet between Jesus and the Seraph ("On Me then fall Thy heavy Judgment"). In a short recitative passage, Jesus welcomes death; and then ensues one of the most powerful numbers in the work, the chorus of soldiers in march time ("We surely here shall find Him"), interspersed with the cries of the people demanding His death, and the lamentations of the Apostles. At the conclusion of the tumult a dialogue ensues between Jesus and Peter ("Not unchastised shall this audacious Band"), which leads up to a trio between Jesus, Peter, and the Seraph, with chorus ("O, Sons of Men, with Gladness"). The closing number, a chorus of angels ("Hallelujah, God's almighty Son"), is introduced with a short but massive symphony leading to a jubilant burst of "Hallelujah," which finally resolves itself into a glorious fugue. In all sacred



music it is difficult to find a choral number which can surpass it in majesty or power.

*Missa Solennis in D Major. Op. 123*

The immortal "Missa Solennis" of Beethoven occupied him three years in composition. He had intended it to be sung at the installation of Archduke Rudolph as Bishop of Olmutz, in 1820, but it was finished too late and its first complete performance took place in Russia. The Mass has the five principal divisions, the Kyrie, Gloria, Credo, Sanctus and Agnus Dei. The Kyrie begins with a majestic introduction by orchestra and organ. After a pause, the strings introduce a phrase and after a few bars the chorus with organ and full orchestra intone the Kyrie three times, with solo voices making a solemn appeal. The "Christe eleison," based upon the Scripture motives, leads to a new movement, introduced by orchestra and then taken successively by soloists and chorus. The Kyrie then returns.

The opening theme of the Gloria is one of sacred enthusiasm. It is first given out by organ and orchestra, then taken up by one section of the chorus after the other, all at last uniting in a unison, "In Excelsis Deo." As it comes to a tranquil close, the basses, followed by the whole chorus, sing the "et in Terra Pax." The Gloria theme is heard again in the orchestra, followed by the "Laudamus Te" sung in unison. After a pause the chorus chants the "Adoramus" and the basses in both orchestra and chorus intone the "Glorificamus Te." The beautiful "Gratias agimus" follows successively by solo tenor, the other parts and chorus. The Gloria motive returns and leads to an impressive choral climax, "Pater omnipotens." The "Qui tollis" which shortly follows and the "Quoniam Tu solus sanctus," by the tenors and "Quoniam Tu solus Dominus" are followed by a mighty fugue which closes the Gloria with the full power of organ, orchestra and chorus.

The Credo, preceded by a short symphonic passage, is announced in three sections of the chorus successively and closes

with a fugue on the words "Et Vitam venturi," followed by a majestic Coda. The Sanctus opens with an orchestral introduction followed by the movements "Pleni sunt Coeli" and "Osanne," the latter leading to a prelude which prepares the way for the beautiful Benedictus. At the last measure of the Benedictus a violin solo with flute accompaniment begins, leading to the chorus. The basses give out the Benedictus, the violin continuing. The soloists also take up the theme, and the movement comes to a close with the soloists, chorus and orchestra intoning the theme.

The Agnus Dei is sombre in color, and its expression very intense. The "Dona nobis Pacem" is extremely melodious, but the flow of the melody is soon interrupted by the rolling of drums and the ring of trumpets. The alto soloist declaims the Agnus Dei. The drums and trumpets are again heard. The tenor and soprano soloists repeat the appeal. The chorus shouts "Miserere nobis," but the tumult soon passes and the original theme returns. A martial symphonic passage follows and at last the "Missa Solennis" closes beautifully and restfully.

■

# BERLIOZ

1803—1869

## *Romeo and Juliet*

[Dramatic symphony, with choruses, solos, chant and prologue in choral recitative]

“**R**OMEO AND JULIET,” entitled as above by Berlioz, was written in 1839. The work opens with a fiery introduction, representing the combats and tumults of the two rival houses of Capulet and Montague, and the intervention of the Prince. It is followed by a choral recitative for four altos, tenors and basses (“Long smouldering Hatreds”), with which is interwoven a contralto solo (“Romeo too is there”), the number closing with a passionate chorus (“The Revels now are o’er”). A beautiful effect is made at this point by assigning to the alto voice two couplets (“Joys of first Love”) which are serious in style but very rich in melody. A brief bit of choral recitative and a few measures for tenor—Mercutio’s raillery—lead up to a dainty scherzetto for tenor solo and small chorus (“Mab! bright Elf of Dreamland”), and a short choral passage brings this scene to a close.

The second scene, which is for orchestra only, an impressive declamatory phrase developing into a tender melody, representing the sadness of Romeo and set in tones against the brilliant dance music in the distance accompanying the revel of the Capulets, is one of the most striking effects Berlioz has accomplished, and illustrates his astonishing command of instrumentation.

The third scene represents Capulet’s garden in the stillness of night, the young Capulets passing through it, bidding each

other adieu and repeating snatches of the dance music. As their strains die away in the distance the balcony scene between Romeo and Juliet is given by the orchestra alone in a genuine love-poem full of passion and sensuousness.

The fourth scene is also given to the orchestra, and is a setting of Mercutio's description of Queen Mab. It is a Scherzo, intensely rapid in its movement and almost ethereal in its dainty, graceful rhythm. The instrumentation is full of subtle effects, particularly in the romantic passages for the horns.

In the fifth scene we pass from the tripping music of the fairies to the notes of woe. It describes the funeral procession of Juliet, beginning with a solemn march in fugue style, at first instrumental, with occasional entrances of the voices in monotone, and then vocal ("O mourn, O mourn, strew choicest Flowers"), the monotone being assigned to the instruments. It preludes a powerful orchestral scene representing Romeo's invocation, Juliet's awakening, and the despair and death of the lovers.

The Finale is mainly for double chorus, representing the quarrel between the Montagues and Capulets in the cemetery and the final reconciliation through the intercession of Friar Laurence, whose declamatory solos are very striking, particularly the air, "Poor Children mine, let me mourn you."

### *Symphonie Fantastique. Op. 14*

1. ADAGIO. (Reveries and Passions.)
2. LE BAL. (The Ball.)
3. SCÈNE AUX CHAMPS. (Scene in the Fields.)
4. MARCHÉ DU SUPPLICE. (Journey to Execution.)
5. SONGE D'UN NUIT DE SABBAT. (Dream in a Witches' Sabbath Night.)

The "Symphonie Fantastique," also entitled by its composer "Episode in the Life of an Artist," was written by Berlioz in 1829. Every movement of this strange work is prefaced by a regular program and accompanied by notes which call the hearer's attention beforehand to the scenes which the music is

intended to describe. To describe the symphony it is hardly necessary to do more than to tell the bizarre story of an episode in the life of an artist, which is a very nightmare of passion.

In the opening movement he introduces a young musician madly in love with a woman of ideal perfection, represented by a musical figure which he calls the "idée fixe." The whole movement is based upon this "fixed idea," representing the vague longings of love. The theme haunts the music as the vision of the ideal woman haunts the artist.

The second movement introduces us to a ball, but even in the midst of the festivity, and listening to the sensual strains of the waltz, the face of the loved one haunts the artist. From a technical point of view this movement shows the great skill of the composer in the symphonic treatment of a waltz rhythm, but the brilliant dance music is ever and anon interrupted as the melody which belongs to the loved one asserts itself through the bewitching strains.

The third movement, "Scène aux Champs," is one of quiet pastoral beauty, though it gathers gloom as it proceeds and closes in ominous darkness and silence. The lover is in the fields at evening and hears the shepherds' answering songs, sung by the oboe and horn. The charm of the spot, its peaceful repose, the gentle approach of evening, and the rustic chants call up the vision of the loved one and inspire him with hope, which soon clouds over again as darkness comes on. One of the shepherds repeats his song, but the other does not answer. The low rumble of a storm is heard in the distance, and the despairing lover gives way to melancholy.

In the fourth movement, "Marche du Supplice," persuaded that his affection is not reciprocated, the frenzied lover takes poison with the intention of suicide, but the drug instead of killing him only produces a stupor filled with wild hallucinations. He imagines that he has killed his mistress and is the witness of his own execution. The march to the scaffold begins amid the chanting of the "Dies Iræ," the tolling of bells, and the mournful roll of muffled drums. Even the rush of the multitude and the tramp of their feet are heard in this realistic music. The fatal melody, however, does not leave him even

here. It is constantly heard in the gloom until it is cleft in twain by the sharp stroke of the headsman's axe.

The last movement, which is really a continuation of the fourth, pictures the lover in the midst of the witches and demons who have gathered to witness his burial, which takes place accompanied by a wild orgy reminding one of the chorus of demons in the composer's "Damnation of Faust."

*Harold in Italy. Op. 16*

1. HAROLD AUX MONTAGNES. SCÈNES DE MÉLANCOLIE, DE BONHEUR, ET DE JOIE. (Harold in the Mountains. Scenes of Melancholy, Happiness and Joy.)
2. MARCHE DE PÈLERINS, CHANTANT LA PRIÈRE DU SOIR. (March of Pilgrims, singing the Evening Prayer.)
3. SÉRÉNADE D'UN MONTAGNER DES ABRUZZES À SA MATTRESSE. (Serenade of a Mountaineer of the Abruzzi to his Mistress.)
4. ORGIE DES BRIGANDS. SOUVENIR DES SCÈNES PRÉCÉDENTES. (Orgy of Brigands. Recall of preceding Scenes.)

"Harold in Italy" was written in 1834, and first produced at the Paris Conservatory, November 23 of the same year. The story of the symphony is the story of what Harold witnesses in his wanderings. The restless, melancholy exile beholds Nature in her loveliest as well as her most majestic aspects, but they fail to cheer him. He is in the midst of a band of happy and devoted pilgrims journeying along to worship at some shrine, but religion no more than Nature can calm his troubled spirit. He witnesses a mountaineer serenading his mistress beneath her window, but the simple love-scene has no charm for him. In despair he joins the bandits, and rushes into one of their orgies, where at last all his better thoughts and nobler feelings are lost in a vortex of dissipation and frenzy.

The first movement ("In the Mountains") is divided into two sections, an Adagio expressive of Harold's melancholy, and a strongly contrasting Allegro signifying his transient feeling of happiness and joy. The Adagio opens with a characteristic phrase in the basses and 'cellos, to which the bassoon adds a

theme in chromatic progression. This is relieved by a second theme, at first taken by the wood winds and then developed by the viola, typifying the reflective character of Harold, as it does throughout the rest of the work. The harps and clarinets accompany the monologue as it moves on toward the second section of the movement. Four times the viola seeks to make the change, and at last seizes the joyous melody of the Allegro, and the music flows on to the close brightly and gracefully, richly colored, and always original and characteristic.

The second movement ("March of the Pilgrims") is one of the most charming numbers Berlioz has written. The march themes are very simple, but the composer has invested them with a peculiar charm by their sweetness and grace as well as by the richness of the instrumentation. The music is also very descriptive, and a pleasing effect is made by crescendo and diminuendo as the pilgrims approach, file past, and slowly disappear in the distance. The pretty scene closes with an evening prayer.

The third movement ("The Serenade") is a fit sequel to the second in its general character. It opens in genuine pastoral style, the horn and oboe giving a Tyrolean effect to the music and leading up to a quaint and very refined serenade in slower time. But even in the serenade of the mountaineer, as in the march of the pilgrims, the unrestful and sad plaint of the viola is heard.

In the last movement ("The Orgy") Berlioz gives free rein to his audacity and love of the horrible, and ends the career of Harold, like that of the artist in the "Symphonie Fantastique," in a wild and crashing hurly-burly of sound intended to picture a foul and frenzied orgy. The movement opens with reminiscences of preceding themes, woven together with great skill. Among them is the Harold theme, announcing his presence, and the march of the pilgrims taken by two violins and 'cellos in the wings, indicating their passage in the distance. As if Harold had turned for a moment and longingly listened to the beautiful melody, wishing that he were with them, the viola replies to it. It is only a snatch, however, for at once the furious orgy begins which drowns every reminiscence.

*Overture to Les Francs Juges. Op. 3*

In 1827 Berlioz, at that time struggling with poverty, debts, domestic troubles, and disappointed hopes, wrote an opera, "Les Francs Juges" ("The Vehmic Judges"). Berlioz himself called it "a hymn of despair," a fitting designation, as it depicts all of rage, as well as of piteous appeal for mercy, and black despair that the human heart can contain. The Francs Juges, like the German Vehmgerichte, were the vigilance committees and lynching mobs of the barbarous times when the laws were powerless. Edicts were issued in secret and mercilessly enforced. The penalty was always death.

The overture begins with an introduction, mainly in the strings, followed by a brief pianissimo passage, which leads to a majestic theme given out by the brasses. After elaboration a string passage enters for the violins. This is also elaborated, and during the elaboration is heard what may be called the Vehmic phrase of three notes, given out by the trombones and ophicleide with awful power. This is followed by the second subject, after which a passionate interlude, which suggests the despair of the accused, leads to the middle section, which opens with a chorale in the wind instruments, against a theme in the strings and blasts by the trombones and percussion instruments, full of fury and mystery. After a short interlude the second subject returns with counter themes in the 'cellos and flute. The tumult is renewed, the trombones sounding the ominous phrase already referred to. At last the din dies away and the second subject reappears, this time in fugal form. In the working up of this fugue and the subject-matter the whole orchestra engages in a fortissimo outbreak, which is continued until a short Coda brings the overture to a close.

*Overture, Le Carnaval Romain. Op. 9*

Berlioz's opera, "Benvenuto Cellini" met with an unfortunate reception when first performed in Paris in 1838. The



"Carnaval Romain," intended as an introduction to the second act, was written in 1848 and first performed the following year at a concert given by Berlioz in Paris. The principal theme is taken from the Saltarello, in the closing scene of the first act of the opera. The overture begins with this theme, given out by the violins with response at first in the flute, oboe, and clarinet, and then in the horns, bassoon, trumpet, and cornet. After a sudden pause and some light passage work in the strings, wood winds, and horns, the movement changes to a theme taken from an aria of Benvenuto's in the first act, given out by the English horn. The subdued melody is next taken by the violas, passing to the horns and violas. Interwoven with this romantic melody is heard a dance passage in the wood winds and brasses, also in the percussion instruments. Gradually the dance passage dies away, giving place to the Andante theme, but anon the time changes, and the strings begin the Saltarello, completing the main section of the overture. The entire development now runs on this movement with the Andante heard at intervals in contrast, and worked up in close harmony. The Saltarello dominates the Finale at a rushing pace. The overture is brilliant throughout and full of the gay, bustling scenes of the carnival.

*Overture to King Lear. Op. 4*

The overture to "King Lear," written in 1831, was inspired by Shakespeare's tragedy. It opens with an introduction setting forth a vigorous theme. A lighter one follows in the oboe with string accompaniment, next taken up by horns and trombones, the introduction closing with the first theme. The principal movement opens with a passionate theme followed by a tender melody in the oboe. The principal theme and a portion of the oboe melody are developed, leading to a recapitulation of the whole matter of the overture, variously treated, and a strenuous Coda closes the overture.

*Overture to Benvenuto Cellini. Op. 23*

The composition of an opera on Benvenuto Cellini, the great Italian artist and goldsmith, occurred to Berlioz as early as 1834, but he did not begin work on the overture until the end of 1837. "The strange career of Benvenuto Cellini," he wrote, "had made such an impression on me that I stupidly concluded that it would be both dramatic and interesting to other people. I therefore asked Léon de Wailly and Auguste Barbier to write me a libretto on it. I must own that even our friends thought it had not the elements essential to success, but it pleased me, and even now I cannot see that it is inferior to many others that are played daily."

The forebodings of Berlioz's friends were well justified by the failure which waited upon "*Benvenuto Cellini*" when the opera was produced at the Opéra, Paris, September 3, 1838. The overture evoked great applause, but the curtain had scarcely been raised upon the opening scene when the audience began to express its disapproval. Many left the theater; those who remained laughed derisively and some made noises in imitation of the cries of wild animals. Two more performances were given, but while there was no further demonstration, the theater remained empty.

The overture was published as a separate piece and dedicated by Berlioz to his friend Ernest Legouve, who had advanced him a sum of 2,000 francs whereby he might find leisure to complete the work. The opera as a whole was dedicated to the Grand Duchess of Weimar. The overture begins (*Allegro deciso con impeto*, 2-2 time). After twenty-two measures of this the time changes to *Larghetto*, 3-4 time, in which appears a pizzicato passage for the basses based upon the air from the third act, "*A tous péchés pleine indulgence.*" The wood winds then bring forward a new idea which, in the opera, appears as the Harlequin's air in the carnival scene. This is taken up by the strings and there are suggestions of the *Larghetto* in the wood winds with a return to the Harlequin theme. This leads into the main movement, *Allegro deciso con impeto*, whose principal subject is heard in the

wood winds with a syncopated accompaniment in the strings. A sonorous transitional passage leads to the second theme, in D major, first given to the wood winds and later taken up by the violins and violas. Development now takes place. The theme which opened the overture returns fortissimo and, later, the subject of the Larghetto recurs. It is this which brings the overture to an end.

F. B.

*Requiem. Op. 5*

In 1836 Berlioz was requested by M. de Gasparin, French Minister of the Interior, to write a requiem commemorating the victims of the July Revolution; but the work was not given to the public until 1837. It embraces ten numbers: I, Requiem and Kyrie ("Requiem æternam dona eis"); II, III, IV, V, and VI, including different motives taken from the hymn, "Dies Iræ"; VII, "Offertorium"; VIII, "Hostias et Preces"; IX, "Sanctus"; X, "Agnus Dei."

After a brief but majestic instrumental introduction, the voices enter upon the "Requiem"—a beautiful and solemn strain. The movement is built upon three melodies set to the words "Requiem æternam," "Tu decet Hymnus," and the "Kyrie," the accompaniment of which is very descriptive and characteristic. The "Kyrie" is specially impressive, the chant of the sopranos being answered by the tenors and basses in unison, the whole closing with a dirge-like movement by the orchestra.

The "Dies Iræ" is the most spirited as well as impressive number of the work. It is intensely dramatic in its effects; indeed, it might be called theatrical. The first part will always be remarkable for the orchestral arrangement. After the climax of the motive, "Quantus tremor est futurus," there is a pause which is significant by its very silence; it is the hush before the storm. Suddenly from either angle of the stage or hall, in addition to the principal orchestra in front, four smaller bands of trombones, trumpets, and tubas crash in with overwhelming power in the announcement of the ter-

rors of the day of judgment. At its culmination the bass voices enter in unison upon the words "Tuba mirum," in the midst of another orchestral storm, which is still further heightened by an unusual number of kettle-drums. It is a relief when the storm has passed over, and we come to the next verse ("Quid sum miser"), for the basses and tenors, though mostly for the first tenors. It is a breathing spell of quiet delight and leads to the Andante number ("Rex tremendæ Majestatis"), which is sung fortissimo throughout, and accompanied with another tremendous outburst of harmonious thunder in crashing chords, which continues up to the last eight bars, when the voices drop suddenly from the furious fortissimo to an almost inaudible pianissimo on the words "Salve me." The next verse ("Quærens me") is an unaccompanied six-part chorus in imitative style, of very close harmony. The "Dies Iræ" ends with the "Lachrymosa," the longest and most interesting number in the work. It is thoroughly melodic, and is peculiarly strengthened by a pathetic and sentimental accompaniment, which, taken in connection with the choral part against which it is set, presents an almost inexhaustible variety of rhythms and an originality of technical effects which are astonishing. Its general character is broad and solemn, and it closes with a return to the "Dies Iræ," with full chorus and all the orchestras.

The next number is the "Offertorium," in which the voices are limited to a simple phrase of two notes, which is not changed throughout the somewhat long movement. It never becomes monotonous, however, so rich and varied is the instrumentation. The "Hostias et Preces," assigned to the tenors and basses, displays another of Berlioz's eccentricities, the accompaniment at the close of the first phrase being furnished by three flutes and eight tenor trombones. The "Sanctus," a tenor solo with responses by the sopranos and altos, is full of poetical, almost sensuous beauty, and is the most popular number in the work. It closes with a fugue on the words ("Hosanna in Excelsis"). The final number is the "Agnus Dei," a chorus for male voices, in which the composer once more employs the peculiar combination of flutes and tenor

trombones. In this number he also returns to the music of the opening number, "Requiem æternam," and closes it with an "Amen," softly dying away.

*The Damnation of Faust. Op. 24*

The "Damnation of Faust, dramatic legend," as Berlioz calls it, was written in 1846. It is divided into four parts, the first containing three, the second four, the third six, and the fourth five scenes, the last concluding with an epilogue and the apotheosis of Marguerite. It was first produced in Paris in November, 1846, and had its first hearing in the United States, February 12, 1880.

The opening scene introduces Faust alone on the Hungarian plains at sunrise. He gives expression to his delight in a tender, placid strain ("The Winter has departed, Spring is here"). It is followed by an instrumental prelude of a pastoral character, in which are heard fragments of the roundelay of the peasants and of the fanfare in the Hungarian march, leading up to the "Dance of Peasants," a brisk, vivacious chorus ("The Shepherd donned his best Array"), beginning with the altos, who are finally joined by the sopranos, tenors, and basses in constantly accelerating time. The scene then changes to another part of the plain and discloses the advance of an army, to the brilliant and stirring music of the Rákoczy march.

The second part (Scene IV) discloses Faust alone in his chamber. He sings a soliloquy, setting forth his discontent with worldly happiness, and is about to drown his sorrow with poison, when he is interrupted by the Easter Hymn ("Christ is risen from the Dead"), a stately and jubilant six-part chorus, in the close of which he joins. As it comes to an end he continues his song ("Heavenly Tones, why seek me in the Dust?"), but is again interrupted by the sudden apparition of Mephistopheles, who mockingly sings ("Oh, pious Frame of Mind"), and entraps him in the compact. They disappear, and we next find them in Auerbach's cellar

in Leipsic, where the carousing students are singing a rollicking drinking-song ("Oh, what Delight when Storm is crashing"). The drunken Brander is called upon for a song, and responds with a characteristic one ("There was a Rat in the Cellar Nest"), to which the irreverent students improvise a fugue on the word "Amen," using a motive of the song. Mephistopheles compliments them on the fugue, and being challenged to give them an air, trolls out the lusty *Lied* ("There was a King once reigning, who had a big black Flea"), in the accompaniment of which appear some very realistic effects. Amid the bravas of the drunken students Faust disappears, and is next found in the flowery meadows of the Elbe, where Mephistopheles sings a most enchanting melody ("In this fair Bower"). Faust is lulled to slumber, and in his vision hears the chorus of the gnomes and sylphs ("Sleep, happy Faust"), a number of extraordinary beauty and fascinating charm. Its effect is still further heightened by the sylphs' ballet in waltz time. As they gradually disappear, Faust wakes and relates to Mephistopheles his vision of the "angel in human form." The latter promises to conduct him to her chamber, and they join a party of soldiers and students who will pass "before thy Beauty's dwelling." The Finale of the scene is composed of a stirring soldiers' chorus ("Stoutly-walled Cities we fain would win") and a characteristic students' song in Latin ("Jam Nox stellata"), at first sung separately and then combined with great skill.

The third part begins with a brief instrumental prelude, in which the drums and trumpets sound the tattoo, introducing a scene in Marguerite's chamber where Faust sings a passionate love-song ("Thou sweet Twilight, be welcome"). At its close Mephistopheles warns him of the approach of Marguerite and conceals him behind a curtain. She enters, and in brief recitative tells her dream, in which she has seen the image of Faust, and discloses her love for him. Then while disrobing she sings the ballad ("There was a King in Thule"). As its pathetic strains come to a close, the music suddenly changes and Mephistopheles in a characteristic strain summons the will-o'-the-wisps to bewilder the maiden.

It is followed by their lovely and graceful minuet, in which Berlioz again displays his wonderful command of orchestral realism. This is followed by Mephistopheles, closing with a chorus of mockers which indicates the coming tragedy.

The fourth part opens with the romance ("My Heart with Grief is heavy"), the familiar "Meine Ruh' ist hin" of Goethe, sung by Marguerite, and the scene closes with the songs of the soldiers and students heard in the distance. In the next scene Faust sings a somber and powerful invocation to Nature ("O boundless Nature, Spirit sublime!"). Mephistopheles is seen scaling the rocks, and in agitated recitative tells his companion the story of Marguerite's crime and imprisonment. He bids him sign a scroll which will save him from the consequences of the deed, and Faust thus delivers himself over to the Evil One. Then begins the wild "Ride to Hell," past the peasants praying at the cross, who flee in terror as they behold the riders, followed by horrible beasts, monstrous birds, and grinning, dancing skeletons, until at last they disappear in an abyss and are greeted by the chorus of the spirits of hell in a tempest of sound, which is literally a musical pandemonium ("Has! Irimiru Karabras," etc.) in its discordant vocal strains, mighty dissonances, and supernatural effects in the accompaniment. A brief epilogue ("On Earth") follows, in which Faust's doom is told, succeeded by a correspondingly brief one ("In Heaven") in which the seraphim plead for Marguerite. The legend closes with ("Marguerite's glorification"), a jubilant double chorus, announcing her pardon and acceptance among the blest.

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## BIZET

1838 – 1875

### *Dramatic Overture, Patrie. Op. 19*

THE Dramatic Overture, "Patrie," dedicated to Massenet, was written by Bizet as the result of a commission given to him by Padeloup in 1873. As its name suggests, it is an appeal to the martial spirit of the country.

The overture opens with a dashing military theme, fortissimo, in full orchestra. After brief development it reappears pianissimo, also in full orchestra. After some subsidiary passages the trombones give out a martial call, answered by explosive concussions of the drums against violin tremolos, after which the theme returns fortissimo, again subsiding to pianissimo modulations, preparing the way for the entrance of the second theme in the violins, clarinet, and bassoon, accompanied by the double basses, the new theme being in the nature of a folk song. After brief development, followed by a stirring passage in the brass section, the second theme returns fortissimo in full orchestra, leading to a powerful climax. A pause ensues, after which the third theme enters in the violas and 'cellos with accompaniment of the brasses and double basses. The new theme is elaborately developed and is followed by a fourth in the violas, clarinet, and English horn with arpeggio accompaniment by the muted violins, leading to a return of the martial first theme, pianissimo, developed to a powerful climax. The subsidiary passage after the first theme, and the second and fourth themes, return in regular order, each of them greatly enriched, and close the overture with an impressive burst of harmony.



*Suite No. 1, L'Arlésienne*

The suite "L'Arlésienne" is one of the two which Bizet arranged as incidental music to Daudet's play of the same name. It is written in four movements: 1, *Allegro deciso*; 2, *Minuet, Allegro giocoso*; 3, *Adagietto*; 4, *Carillon — Allegro moderato*.

The Prelude, in march time, opens with a vigorous theme given out in unison by the wood winds, horns, and violins. After repetition in the wood winds, the clarinet having the harmony, the theme is worked up and followed by a subject, varying the theme. It is then taken up fortissimo in full orchestra and gradually dies away. An intermezzo follows, with a peculiar alternating accompaniment in the clarinet. The movement comes to its close with a charming melody in the muted strings, accompanied by the wood winds and brasses. The second movement is a Minuet in the usual form with a trio in imitation of the bagpipe, and the third, a tender romanza for the muted strings. The last movement, Carillon, as its title suggests, imitates a bell chime. The bells sound an accompaniment, a repetition of three notes, against a sprightly little dance theme in the violins and other instruments, which is followed by a pastoral subject of a quaint sort. At its conclusion the carillon effect is reproduced and the suite comes to its close.

*Little Suite, Children's Games. Op. 22*

The "Little Suite" ("Jeux d'Enfants"), first written for piano (four hands) in 1872, was arranged for orchestra by Bizet and first performed at Paris in 1873. The first movement ("Trumpeter and Drummer"), with its crescendo and decrescendo, pierced with brisk trumpet calls and accompanied by the rattle of drums in the distance, clearly describes the approach and gradual disappearance of a troop of soldiers. The second movement ("The Doll") is a dainty, gentle little

melody for the muted strings with responses in the wood winds over a berceuse accompaniment in the 'cellos, also muted. The third movement ("The Top") is described as an imitation of the spinning of that toy, its whizzing being depicted in the violins, accompanied by a dance melody given out now by the wood winds and again by the strings pizzicato. The fourth movement ("Little Husband, Little Wife") is a subdued domestic dialogue between the first violins ("Husband") and 'cellos ("Wife"), the nature of which may be left to the imagination of the hearer. That it is an agreeable one is sufficiently evident. In the last movement ("The Ball") this charming little suite comes to its close with a picturesque and lively dance by full orchestra. Daintiness, delicacy, and piquant melodic charm are its most salient features.

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## BLOCH

1880—

### *Symphony, Israël*

**E**RNEST BLOCH was born at Geneva, the son of a Jewish merchant in that city who, perceiving that his child possessed musical gifts, gave him opportunities to develop them. He studied first at Geneva with Jaques-Dalcroze, the founder of eurhythmics. Later Bloch was sent to Brussels, where he became a pupil in violin-playing of Ysaÿe. Three years later he went to Germany and studied at Frankfort with Ivan Knorr. For a time Bloch lived in Paris. He then (in 1909-1910) conducted at Lausanne and Neufchâtel and taught (1915) composition in the conservatory at Geneva. In 1915 he obtained an engagement to conduct the orchestra during the tour which the dancer, Miss Maud Allan, was to make in America. Bloch remained with the tour only a short time. Leaving it to go to New York, he lived for two years in straitened circumstances and, until Dr. Karl Muck brought out Bloch's Three Jewish Poems at Boston, utterly unknown. In 1917 a concert of his works was given by the Friends of Music in New York and, in 1920, Bloch's growing reputation procured for him the position of director of the Institute of Musical Art at Cleveland. He left that in 1925 to go to San Francisco.

The symphony "Israël" was composed between 1912 and 1916 at Geneva, Switzerland. The work was to have been written in two parts—the first part consisting of a Prelude, *Allegro agitato* and *Andante moderato*. The second part has not yet been completed (in 1930). The music is, in effect, an

expression of the sorrows of Israel, an expression deepened by the horrors of the Great War. The second part will—if Bloch ever completes it—express joy in the redemption of the Jewish people.

The first production of “Israël” was given at a concert conducted by the composer in New York, May 3, 1917. The symphony, which comprises the movements mentioned above, is played without pause. In the closing section (Andante moderato) the voices of two sopranos, two altos and a bass are employed, sometimes merely humming and sometimes using a text, which begins: “Adonai, my Elohim.”

F. B.

*America, an Epic Rhapsody in Three Parts*

Bloch's Epic Rhapsody, “America,” was written in 1926-1927 for the competition for a prize of \$3,000 instituted by the periodical *Musical America*. Ninety-two manuscripts were submitted by American composers and “America” was unanimously chosen by the judges—Frederick Stock, Walter Damrosch, Serge Koussevitzky, Leopold Stokowski and Alfred Hertz. A simultaneous production of the work was agreed upon—December 21, 1928—by those conductors, respectively in Chicago, New York, Boston, Philadelphia and San Francisco.

Bloch has said that the first idea of the work came to him when the steamer upon which he came to America arrived in New York harbor in 1916. He was desirous, he said, of composing an anthem “which should rightfully belong to and reflect the country for which it might stand.” His friends remaining lukewarm to such an aspiration, Bloch allowed the idea to sleep undisturbed for a decadé. Meanwhile the study of Walt Whitman's works brought forward the plan once more, now in 1925. The following year the anthem occurred to Bloch in San Francisco and the plan of making an American epic began to fructify. The work was completed in 1927.

The score of “America” is dedicated to the memory of Abraham Lincoln and Walt Whitman, “whose visions,” runs

an inscription in the volume, "have upheld its inspiration." "This symphony," the inscription continues, "has been written in love for this country; in reverence for its past, in faith for its future." A quotation also is made of Walt Whitman's apostrophe: "O America, because you build for mankind, I build for you." On a flyleaf there stands the following matter:

"The ideals of America are imperishable. They embody the future *credo* of all mankind; a union, in common purpose and under willingly accepted guidance, of widely diversified races, ultimately to become one race, strong and great. But, as Walt Whitman has said, 'To hold men together by paper and seal or by compulsion, is no account. That only holds men together which aggregates all in a living principle, as the hold of the limbs of the body or the fibres of plants.'

"Though this symphony is not dependent on a program, the composer wants to emphasize that he has been inspired by this very ideal.

"The anthem which concludes the work, as its apotheosis, symbolizes the destiny, the mission of America. The symphony is entirely built upon it. From the first bars it appears, in root, dimly, slowly taking shape, rising, falling, developing, and finally asserting itself, victoriously, in its complete and decisive form.

"It is the hope of the composer that this anthem will become known and beloved, that the audience will rise to sing it, becoming thus an active and enthusiastic part of the work and its message of faith and hope."

"America" is in reality a species of musical commentary on the history of the country and it accomplishes that purpose, in part at least, by the use of tunes which have had national significance. There are three movements. The first brings forward the Indians and the early life of America; the landing of the Pilgrims, the hardships which afflicted them. The second movement depicts the struggle in the Civil War between the North and South and the misery which followed that conflict. The third movement sets forth America of the present day, with its noise and turbulence, its prosperity and the inevitable collapse and the reconstruction and apotheosis.

The opening section bears the following inscription: ". . . 1620 — The Soil — The Indians — (England) — The Mayflower — The Landing of the Pilgrims." It begins with a

theme given out by the bassoon and lower strings over a tremolo in the strings. This theme has an Indian character. Other Indian characteristics are developed and a theme, which may be identified as "The Call of America," is heard. There are suggestions of an old English march given out by the trumpet, followed by the "Call of America," the first two measures of which are derived from the anthem which comes at the end. There follows a section specified as "Struggles and Hardships," in which an old chanty comes to notice in the violoncello and horn. Soon the opening phrase of the anthem is shouted forth fortissimo and this is succeeded by the hymn "Old Hundred." The movement ends softly and tranquilly.

The second movement bears the following: "1861-1865—Hours of Joy—Hours of Sorrow." There is also a quotation from Walt Whitman: "I hear America singing, the varied carols I hear. . . . Each singing what belongs to him or her, and to none else. . . . Singing with open mouths their strong melodious songs." The movement begins Allegretto, A minor, 6-8 time, with the tune of a southern ballad in the English horn. After suggestions of "The Call of America" there comes a negro song, "Row After Row," a dreamy lullaby, "Old Folks at Home," "Pop Goes the Weasel" and "Hail Columbia." After a climax a Creole folk song (in the oboe) is heard and following it come snatches of Civil War songs—"John Brown's Body," "The Battle Cry of Freedom," etc. The anthem subject becomes more insistent and clamorous. Yet the mood subsides and the movement comes to a close sadly and quietly.

The final movement is headed: "1926 . . . The Present—the Future." Here, too, a quotation is made from Walt Whitman: "As he sees the farthest he has the most faith." The movement opens with a syncopated version of the "America" motive—a dance scene filled with rhythm and verve. Negro songs occasionally make their appearance. "The Turmoil of the Present Time" now forms a new section; there is a great climax, but suddenly the turmoil subsides and the mood of the opening motive of the Rhapsody reappears. Development takes place. The hymn "Old Hun-

dred" recurs and the motto theme becomes more and more insistent. Finally, as the culmination of a great climax, the anthem is sung and played. At the very end "Yankee Doodle" is heard.

F. B.

## BOIELDIEU

1775-1834

### *Overture to La Dame Blanche*

IN 1811 Boieldieu, one of the last composers of the old classical period in France, made a success with his opera "Jean de Paris," and singularly enough, though he wrote many operas afterwards, did not meet with further success until "La Dame Blanche" appeared in 1825. The story of the opera is adapted from Sir Walter Scott's "Monastery" and "Guy Mannering." It relates the dishonesty of the steward Gaveston, in charge of the Laird of Avenel's castle, his intimidation of the villagers in its vicinity by the story of a spectral White Lady whose statue is in the castle, and the manner in which Anna, an orphan whom the Laird has befriended, thwarts the steward's villainy by personating the White Lady and saves the property for the rightful heir.

The overture recites the principal theme of the opera, beginning with the motive of the first finale, followed by the ballad of the White Lady and the chorus from the same act. The Allegro section begins with the drinking-song, followed by many of the charming arias, ballads, and choruses of the opera. It is stated that the overture was written in a single evening, with the assistance of Adam and Labarre, two of the composer's pupils, Boieldieu writing the introductory section, and the others the remainder. The overture is also interesting by its introduction of the ballad of "Robin Adair"—as the song of the Clan Avenel. All its effects are made in the lightest and daintiest manner and almost entirely without utilizing the brasses.



## BOLZONI

1841 – 1919

### *Minuet*

**G**IOVANNI BOLZONI lives in contemporary musical history only in the popularity of this little piece. Born at Parma, he studied in the conservatory of his native town and began his career as a violinist, later filling various positions as opera conductor and, finally, as director of the Liceo Musicale Giuseppe Verdi at Turin, a position which Bolzoni held from 1889 until his death in 1919. This musician wrote five operas, a symphony, four overtures and a large amount of chamber music. The Minuet, which so frequently figures on the programs of popular orchestral concerts, was originally composed for string orchestra and was first performed at a concert of the Orchestral Society, of Milan, at La Scala, where it met with remarkable success.

F. B

## BORODIN

1834-1887

### *Symphony No. 1, E Flat Major*

1. ALLEGRO.

3. ANDANTE.

2. SCHERZO. PRESTISSIMO.

4. ALLEGRO MOLTO VIVO.

THE first symphony by Borodin was finished in 1867 and first performed in Petrograd in 1869. The introduction to the first movement suggests the opening theme, which does not make its appearance however until several measures later, when it is given out by the second violins. It is next taken up by the wood winds, with string accompaniment. Lighter passages follow, leading to the second theme, stated by the wood winds. After development, a rhythm for the kettle-drums, which appeared in the introduction, recurs and is finally heard in the clarinet. The recapitulation contains the principal theme, followed by the second subject, partial development of the first theme and the drum figure. A fortissimo passage, followed by a slow section, brings the movement to its close.

The Scherzo is laid out in three parts. The first begins with a staccato in the strings, then taken up by the wood winds. The second is the trio in which all the previous material is developed, leading into the third part, which repeats the first.

The third movement begins with a melody for the 'cellos, followed by the flute and English horn with accompaniment of muted violins. A new section then appears with a passage for the 'cellos, the English horn following with a suggestion of the first theme to viola accompaniment, closing with a repetition of two notes on the kettle-drums, the violins play-

ing a figure which was heard in the opening. The first melody then returns fortissimo in full orchestra and a Coda closes the movement.

The last movement opens with a vigorous subject for the strings, leading by a short passage to the second theme. The second subject appears in the strings and is then taken by the wood winds. Development follows and a recapitulation of all this material brings the movement to a close, fortissimo.

*Symphony No. 2, B Minor*

1. ALLEGRO.

2. SCHERZO.

3. ANDANTE.

4. ALLEGRO.

Borodin's Second Symphony was begun in 1871, finished in 1876, and was first heard in Petrograd in 1877. The first movement opens with a vigorous unison in the strings, reinforced by bassoons and horns, the theme forming the foundation of the whole movement. The second division is announced by the wood winds, the two alternating and leading to the second subject, presented by the 'cellos and subsequently by the wood winds. After the first theme is repeated by full orchestra, development begins, leading to the recapitulation fortissimo. A Coda, constructed on the theme, closes the movement.

The second movement opens with a theme for first and second horn followed by a passage in the strings in unison, which alternates with the first-theme until the Trio is reached. A melody follows for the clarinet with harp and triangle accompaniment and a Coda closes the movement pianissimo.

A solo for clarinet opens the third movement, followed by a plaintive folk song for the horn, passing in modified form to the wood winds. A new passage follows, leading up to a climax and the clarinet solo, with which the movement began, closes the movement. The third leads directly into the fourth movement, the opening theme being announced by full orchestra. The second subject appears in the clarinet, followed by flute and oboe, with accompaniment of harp and

strings. The first theme is then developed by the three trombones and tuba, followed by the strings and wood winds. The second subject follows and recapitulation of the opening material closes the movement.

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*On the Steppes of Central Asia*

The symphonic sketch, "Dans les Steppes de l'Asie Centrale" ("On the Steppes of Central Asia") was written in 1880 for a series of *tableaux vivants* presented upon the occasion of the twenty-fifth anniversary of the reign of Alexander Second. The movement of the poem is an Allegretto, constructed upon two contrasting themes. It is free in form and an admirable example of program music. The program itself is printed upon the score and renders musical analysis unnecessary, as the music lucidly and unerringly suggests the development of the situation. The program reads:

"Over the uniform sandy Steppes of Central Asia come the unwonted sounds of a peaceful Russian song. From the distance are heard the stamping of horses and camels and the peculiar sound of an Oriental melody. A native caravan draws near. It pursues its way, safe and free from care, through the boundless desert under the protection of Russian arms. It moves farther and farther off. The song of the Russians and the melody of the Asiatics combine to form a common harmony, the echo of which is gradually lost in the air of the Steppe."

The imitative characteristics of program music could hardly be more clearly expressed than they have been in this popular symphonic poem, or sketch, which is always welcome on the concert stage.

*Dances from Prince Igor*

Borodin first conceived the plan of an opera on the Epic of the Army of Igor in 1869. The people with whom the plot of "Prince Igor" was concerned were the Polovetsi, a race inhabiting Central Asia, and to do justice to his subject,

Borodin made minute researches into their history and characteristics. The composer did not, however, live to finish his opera. In 1887 he died, while dancing at a fancy dress ball which he was giving at St. Petersburg, and "Prince Igor" was completed by his friends Rimsky-Korsakov and Glazounov. The first performance of the opera was presented at St. Petersburg, November 4, 1890. In America it was first given December 30, 1915, at New York. The dances occur in the second act of the opera, some of their musical material having been given to Borodin by the traveler, Hunfalvi, who had spent some time among the tribes of Central Asia. The scene in which the dances take place is the Polovetzian camp, where Prince Igor, who has been captured by the Polovetsi, is interned as an honored prisoner of war. As given in the opera house the Polovetzian dances include choral music, but this is usually omitted in the concert room.

F. B.

## BRAHMS

1833 - 1897

### *Symphony No. 1, in C Minor. Op. 68*

1. UN POCO SOSTENUTO. ALLEGRO.
2. ANDANTE SOSTENUTO.
3. UN POCO ALLEGRETTO E GRAZIOSO.
4. ADAGIO PIU ANDANTE. ALLEGRO MODERATO MA CON BRIO.

**B**RAHMS waited until he was forty-three years of age before he produced his first symphony. Rumors of its coming preceded it many years, but when the composer was questioned about them he only remarked that there had been one C minor (Beethoven's Fifth), and there was no need of another. In the Autumn of 1876, however, it made its appearance, and created an enthusiasm which found its most flattering expression in Von Bülow's remark: "We have at last a Tenth symphony."

The symphony opens with a short introduction, of an agitated and somewhat melancholy but harmonious character and based upon the two themes of the Allegro, from which it is separated by four measures of prelude. It is in reality a clear, general statement of the movement, the principal theme of which is given out by the violins, accompanied by a chromatic phrase for the 'cello and bassoon, which appears again with a phrase derived from the first theme for its accompaniment, thus admirably preserving the unity of the movement. The second subject, full of hopeful aspiration, is taken by the oboes, clarinets, bassoons, and horns, treated as we have already indicated, and supplemented by a new melody in the oboes, supported by a sustained passage in bassoons, violas, and 'cellos, one measure of which is used in imitation between

the clarinet, horn, flute, and bassoon, producing a quieter and more restful feeling. A new figure for the strings, however, soon recalls the old unrest, and thus the first section of the *Allegro* closes. After the repeat and the working out of the movement a fine effect is made by a long decrescendo, leading up to a passage which begins almost in a whisper and is developed by degrees to a tremendous fortissimo. The movement closes with a Coda in the same time and general character as the opening, developed with constantly increasing power.

The second movement opens with an exquisitely melodious theme in the strings, followed by an intensely passionate second theme, also in the strings, accompanied by a phrase from the opening melody—a form of treatment already observed in the *Allegro* movement. After this the first theme returns, this time, however, for the oboe, with response by the clarinet and an accompaniment of staccato chords for the violins and violas. In the close of the movement the first melody is divided as a solo between the violin and flute, with a charming accompaniment, and characterized by genuine romantic sentiment.

The third movement is introduced with a sweet and graceful melody for the clarinet, followed by an equally graceful subject for clarinet and flute. The third melody is also announced by the clarinet and finished by the flute and oboe with string accompaniment. The Trio is in strong contrast with the opening of the movement. At its close the first section is not repeated, as is customary in a Scherzo, whose place the movement occupies, but its themes are developed with charming grace and skill in a Coda.

The Finale is the most powerful and dramatic section of the work, and is evidently intended as a summary of the whole symphony. It is composed of an Introduction, Adagio, *più andante*, and an *Allegro*. The Introduction opens with three descending bass notes of highly tragic expression, gradually increasing in power, which are subsequently utilized for accompaniment in the *Allegro*; and the violins give out a very dramatic phrase, which also forms the opening theme of that movement. All through this majestic Adagio, which seems

to be an alternation between hope and fate, and this is intensified when with an acceleration of the time and change of key to C major the horns and trombones are introduced, the former uttering a most passionate theme and the latter filling in a solid background of mysterious harmony. The opening theme of the Allegro recalls the choral melody of Beethoven's Ninth Symphony. It is introduced in the strings, assisted by the horn and bassoons, and is then repeated by the wind instruments accompanied pizzicato in the strings. Its effect is magical. To the preceding gloom, mystery, and passion succeeds a spirit of joyousness and healthy contentment. The work concludes with reminiscences of the preceding themes.

*Symphony No. 2, in D Major. Op. 73*

1. ALLEGRO MA NON TROPPO.
2. ADAGIO MA NON TROPPO.

3. ALLEGRETTO GRAZIOSO.
4. ALLEGRO CON SPIRITO.

The Second Symphony of Brahms was finished in 1877. Only a year had intervened since his *début* in this important field of music, but the second work is widely different from the first in its general character. It is distinguished by cheerfulness, repose, and almost pastoral simplicity, and betokens peaceful existence. Less dignified perhaps in its purpose, certainly less pedagogic in its structure and working out, it is none the less interesting for the beauty of its themes, the strength of its contrasts, the sustained character of the various movements, and the unity of the work.

The first movement suggests pastoral simplicity and repose. The opening subject is beautifully set for the wind instruments, and is thoroughly melodious, the horns fairly giving out festive strains. The second theme sings itself most sweetly and gracefully in the 'cellos and viola. In the working out, however, a more passionate key is struck and the idyllic character of the movement is disturbed. Then follows a succession of passages which are almost stormy in their effect, so strong are the brasses and blaring even to dissonance; but



the angry waters are calmed again when the first theme returns, this time on the oboes, and the movement glides peacefully along to the Coda, in which the horn is used with fascinating effect, and a peculiar tone-color is given by the quaint pizzicato string accompaniment that follows.

The second movement is somewhat sphinx-like as to its real purport. The themes are less clearly stated. The form is more unique, but the workmanship shows the same consummate perfection that characterizes all this composer's work. Unquestionably there is a deep meaning underlying it, both in the form itself and in its expression, which we may leave to the hearer to interpret.

This criticism does not apply, however, to the third movement, for here everything is clear and full of cheerfulness, even to the verge of frolicsome gayety. It is made up of two sections, an Allegretto and a Presto. In beauty and vivacity it resembles the opening movement and strongly partakes of the Haydn spirit. It begins with an exquisite pastoral melody for the reeds, which is most deliciously treated and full of charming variety. It then rushes on to the Presto, which is a merry rustic dance in itself, abounding with sparkling humor and even boisterous gayety. Then comes a repetition of the Allegretto, which brings the happy scene to its close.

The Finale is full of reminiscences of preceding themes which are handled with great skill. After treating them in variations and with constantly changing shades of tone-color, sustaining them with all the strength of a master, he seems to give a free rein to his powers and the movement rushes on with constantly increasing vigor and spirit to a brilliant and sonorous close.

*Symphony No. 3, in F Major. Op. 90*

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|-----------------------|---------------------|
| 1. ALLEGRO CON BRIO.  | 3. POCO ALLEGRETTO. |
| 2. ANDANTE CON MOTTO. | 4. ALLEGRO.         |

Brahms' Third Symphony, first performed at one of the concerts of the Vienna Philharmonic Society, December 2,

1883, is undoubtedly the most popular of the series for the reason that it is clearer in its general construction than the others. At the same time, while less complicated and elaborate in its development, it is not lacking in ideas of a thoroughly poetical kind and in great variety of color.

The first movement opens with a short prelude of powerful chords by the wind instruments, introducing the first theme, a majestic melody, which is given out by the violins, accompanied by the violas and 'cellos, and supported by the trombones. The theme, which is peculiarly brilliant and even heroic in its style, is treated with masterly skill as it progresses from a steady and peaceful flow to the highest point of vigor and majesty. In the transition to the second theme, however, announced by the clarinets, occurs a more restful period; and the theme itself, which is graceful and pastoral in style, imparts a serious, earnest character to the movement, which is still further enforced by the skilfully constructed Coda.

The second movement might almost be termed a rhapsody, as it is very short and is not elaborated after the customary manner. The greater part of the movement indeed rests upon and grows out of the opening theme, which is a simple but graceful and joyous melody, in strong contrast with the epic character of the work. This theme is taken alternately by the wind instruments, violas, and 'cellos, and is freely treated in variations, which give beautiful tone-color to it. It has a brief rest while the clarinets and bassoons give out a resonant, stirring phrase as if foreshadowing what is to come. It is hardly pronounced enough, however, to be called a second theme. The first subject at once returns and goes on to the end in a series of delightfully contrasted effects.

The third movement, which takes the place of the ordinary Scherzo, is mostly serious in its style, and really fixes the general character of the symphony. Its principal theme, a genuine sample of the *Lied*, is given out by the 'cellos, at first fanciful, tender, and full of simple grace, then reminiscent and contemplative, and at last dreamy; to which succeeds a passage for the wind instruments, soothing and almost suppliant.

The Allegretto dies away in soft chords which lead to the Finale—a passionate, agitated, and sombre movement, yet heroic, elevated, and strong in its style. The theme with which it opens rushes past with all the haste and mystery of a vision in a dream, and then reappears in a new harmonic form, only to grow more sorrowful and gloomy with the entrance of the trombones preluding a new phrase, for now the sentiment changes and we have in its place a passionate conflict. Through the fierce and determined phrases of the violins, however, is heard the steady, jubilant song of the 'cellos. As they announce the victory the gloom disappears, and gives place to peace and rest once more, dignified and ennobled by the heroic theme of the first movement.

*Symphony No. 4, in E Minor. Op. 98*

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|-----------------------|---------------------------------|
| 1. ALLEGRO NON ASSAI. | 3. PRESTO GIOCOLO.              |
| 2. ANDANTE MODERATO.  | 4. ALLEGRO ENERGICO E PATETICO. |

The Fourth Symphony is universally recognized as the most individual of all Brahms' works of this class. In the simplicity and originality of its themes, and in the subjective character of its ideas, as well as in its development, it bears the unmistakable impress of its composer.

The first movement opens with a melodious theme of unusual length which is treated in a masterly but intricate style. It is a wayward fancy, now cheerful, and again serious, but coming to a sombre close as the second theme enters in the same general manner. As the movement draws to an end its melodious character grows more joyous, strong, and dramatic, and the development leaves little to desire in the way of pleasing variety and artistic effect.

The second movement is almost akin to the *Lied* in the gracefulness and sweetness of its melody, its warmth of tone, and refined, *spirituelle* character; and the third, in rondo form, is full of animation and good humor, and yet is dignified in style and strong in expression, as befits the serious purpose of the composer, who always has a lofty object in view.

The Finale, a development of the Passacaglia form, is a model of earnest, serious, artistic workmanship, every measure of it revealing the conscientious and scientific scholar. It opens with a succession of massive chords introducing a stately first theme which frequently reappears. A melodious flute solo intervenes, and then the development begins, in which the subjects are given out in a broad and restful manner and treated with a richness of color and refinement of style, as well as a perfection in workmanship, which have rarely been excelled.

*Academic Festival Overture. Op. 80*

The cheerful, breezy, jovial "Academic" Overture was written by Brahms as a tribute of gratitude to the University of Breslau for conferring upon him the degree of Doctor of Philosophy. It, as well as the "Tragic" Overture, was produced in that city in 1881 under his own leadership. The overture is clearly enough identified with the University functions and particularly with the students' "Commerzbuch." The whole overture is built up on themes taken from that memorable collection of German student songs now famous the world over, and some of them pleasantly familiar to our own colleges.

The overture begins at once with a stately theme announced in the strings pianissimo, horns, bassoons, and drums. After its development at some length, a subsidiary passage leads to the first of the student themes "Wir hatten gebauet ein stattliches Haus" ("We had built a Stately House"), taken in the basses and wood winds. After some transition passages reference is made to the opening theme, which finally leads to the second of the student songs, "Der Landesvater" ("The Country's Father"). This is followed by another subsidiary passage in the wood winds, closing the first part of the overture. The next section begins with the "Fuchs Lied" ("Fox Song") sung by the bassoons and clarinets with full orchestral accompaniment, which is carried from one group of instruments to another in a jolly manner. In the closing section

all the student songs return, but with different modes of development, and lead at the close to the "Gaudeamus igitur," given in full force by the orchestra and bringing the overture to a triumphant conclusion.

*Tragic Overture. Op. 81*

It is a long remove from the briskness and geniality of the "Academic" Overture to the "Tragic" Overture with its dark and passionate themes and solid musical workmanship. The "Tragic," though written first, bears a later opus number. Both were composed in 1880 and given for the first time in the following year. It has no program beyond the significance of its title. Two themes, the one expressing intensely passionate sentiment and the dread of some impending catastrophe, and the other fitful gleams of hope, seem to dominate the overture and to represent the two contending forces in the human struggle, and the ultimate victory over fate rather than any special tragedy. The first subject is given out in the wood winds, the oboe being prominently accompanied by the strings and the other subject by the brasses. The whole overture is devoted to this struggle and its alternating phases. Musically the composer has not only gone beyond the overture limits, but also beyond those of the symphony, in his treatment of the themes and in the unusual amount of subsidiary matter which he introduces and elaborates as part of the principal material, by reason of its contrapuntal connection with it. Hence the overture is in somewhat irregular form, because of the long and intricate development of these themes and subsidiary passages, and yet from the musical point of view it blends into a compact whole.

*Serenade No. 1. Op. 11*

Brahms wrote two serenades, No. 1, op. 11, in D, for full orchestra, and No. 2, op. 16, in A, for small orchestra. By

the title "Serenade" in this connection, however, the hearer is not to expect the vocal serenade of the lover to his innamorata, much less such music as may be performed by an instrumental organization in honor of some eminent personage. The Brahms serenades are purely instrumental and in regular form, composed in several short movements and constructed concisely upon thematic material and its development.

The Serenade No. 1 is in five short movements. The first, *Allegro molto*, opens with sustained tones in the violins and 'cellos and the announcement of the first theme in the horns, repeated by the clarinet. After development in full orchestra, closing with a vigorous climax, the second theme enters in the first violins and bassoon and then passes to the first and second violins. It is developed at some length. Another brilliant theme follows, and this part of the movement closes with a repetition of the foregoing work. The free fantasia begins with the second theme, but depends mainly upon the first, which is elaborately developed and finally leads to the first, announced in full in the solo horn as at first. The clarinet repetition also appears, and the movement comes to a closing *pianissimo* in which both themes have a place. The second movement, *Scherzo*, opens with a theme in the strings and bassoon, which is developed at considerable length and repeated after the Trio. The third movement, *Adagio non troppo*, like the first, is in strict form. The opening theme is given out in the bass strings and bassoon and the usual development follows. Passage work in the first violins and violas, with a tremolo accompaniment in the remaining strings, leads to the second theme, announced in the horns. All this thematic material is worked up, and the movement closes with a short Coda. The fourth movement is composed of two light Minuets for reduced orchestra, the first being repeated after the second. The fifth movement is another *Scherzo*, the principal theme given out in the horns, which also have the melody in the Trio. After repetition of the trio the *Scherzo* is repeated, bringing the movement to its close. The last movement is a brilliant Rondo, composed of two themes, the first for the 'cellos, clarinet, and bassoon, and the second for the

first violins with accompaniment by the violas, horns, and 'cellos.

*Serenade No. 2. Op. 16*

The second serenade of Brahms, in A major, is a greater favorite with a popular audience than the first in D, possibly because its melodious character imparts to it more of the conventional serenade quality, though one eminent German critic has said that the relations of the two are those of sister and brother, the brother evidently being the Serenade in D, which is more massively constructed and composed for full orchestra, whereas the sister serenade is written only for wood winds, horns, violas, 'cellos, and double basses. The violins, which usually do the principal part in serenade love-making, are silent.

The opening theme is given out in the clarinets and bassoons with responses in the remaining wind instruments, and after development, lead to the second, a joyous theme stated by the clarinets. The development of these two themes and the subsidiary passages close this very romantic movement. The second movement, Scherzo, is in regular form, its two fresh, charming themes beautifully interwoven, though the first dominates the movement. The third movement is an Adagio, beginning with a slow, quiet, dreamy rhythm in the strings, forming a background to a melody in the flute and clarinet of the same general character. After development of this material an intermezzo occurs, devoted to a fresh, piquant melody, and a repetition of the first part closes the movement. The fourth movement is a Minuet and Trio in usual form, which is charmingly melodious in its construction. The last movement is a brilliant Rondo, the principal theme of which is announced in the clarinet. The second theme is more expressive, and is taken in canon form in the clarinets and bassoons. Its elaboration closes the serenade. The two serenades are dignified, massive works, constructed in the sonata style, every movement precisely formal and classic, and of such length and general fashion that it is unlikely either of

them will ever be heard under a fair one's window or resound to the tinklings of guitars or the jinglings of castanets.

*Variations on a Theme by Joseph Haydn. Op. 56a*

The theme of Haydn's which Brahms selected for these variations is the "Chorale Sancti Antoni" (the "Chorale of St. Anthony"). The variations are eight in number and close with a finale of great power. The theme itself is given out in the wind instruments, the double bassoon, 'cellos and double basses carrying the bass. It is hardly necessary to describe the construction of each variation by itself. It is almost entirely contrapuntal work and sometimes independent of the theme, so that the connection is at times difficult to trace. Like some of the older composers, Brahms evidently selected the theme because it lends itself well to this form of treatment and for a display of contrapuntal skill. The result is that after the impressive statement of the theme itself, its working up is of more interest to the trained musician than to the average concert-goer.

*German Requiem. Op. 45*

The "German Requiem," so called, is not a requiem in its sentiment, nor in any sense, a religious service. It might with more propriety be called a "sacred cantata." The poem is full of consolation for the mourner, of assurances of joy hereafter, of warnings against the pomps and vanities of the world, and closes with the victory of the saints over death and the grave. The work has seven numbers—two barytone solos and chorus, soprano solo and chorus, and four separate choruses.

The opening chorus ("Blessed are they that go mourning") is particularly noticeable for the richness of its accompaniment. In the Funeral March, which follows, a very graphic resemblance to the measured tread of the *cortège* is



accomplished by the use of triple time. The third number ("Lord, make me to know the Measure of my Days on Earth") opens with a barytone solo, followed by two choral fugues, which are solidly constructed. They are extremely difficult to sing, and call for a chorus of unusual discipline and intelligence. The fourth, for chorus ("How lovely is Thy Dwelling-place, O Lord of Hosts"), is in striking contrast with its predecessor, being a slow movement, and very melodious in style. The fifth ("Ye now are sorrowful, grieve not"), for soprano solo and chorus, shows the composer's unusual power as a song-writer, as well as his melodious attractiveness when melody answers his purpose. In the next number, set for chorus with barytone solo responses ("Here on Earth we have no continuing Place, we seek now a heavenly One"), the character of the music changes again, and the resurrection of the dead is pictured in fugal passages of tremendous power and difficulty. After the storm comes the calm again in the Finale ("Blessed are the Faithful who in the Lord are sleeping"), which contains a reminiscence of the opening number, and closes the work in a gentle, but deeply serious strain.

*Triumphlied. Op. 55*

"Triumphlied" ("Song of Triumph") was written by Brahms in commemoration of the victories of German arms and the reestablishment of the Empire, and is dedicated to "the German Emperor Wilhelm I." It was first performed in a complete form at Carlsruhe in 1872. The text is a paraphrase of certain verses in the nineteenth chapter of the Book of Revelation.

The scriptural selections are divided into three movements, written for double chorus (with the exception of two short barytone solos), orchestra, and organ, and are introduced by a brief instrumental prelude of a solemn but animated and exultant character, in the closing measures of which both choirs unite in jubilant shouts of ("Hallelujah! praise the Lord!"). The theme of the movement is the German national hymn

("Heil dir im Siegerkranz"), which is worked up with consummate skill. The first part closes with a climax of power and contrapuntal effect hardly to be found elsewhere outside the choruses of Handel.

The second movement ("Glory be to God!") is of the same general character as the first. After the opening ascription, a short fugue intervenes, leading to a fresh melody alternately sung by both choruses.

The third movement, after a very brief but spirited orchestral flourish, opens with an exultant barytone solo ("And behold then the Heavens opened wide"). The choruses respond with animation ("And yonder a snow-white Horse"). Again the barytone intervenes ("And lo! a great Name hath He written"), and then the choruses take up the majestic theme ("King of Kings and Lord of Lords"), each answering the other with triumphant shouts that gather force and fire as they proceed, and closing with a mighty "Hallelujah" in which voices, orchestra, and organ join with fullest power. The work is one of extreme difficulty, as the two choirs are treated independently, and their harmonies are complicated, though blended in general effect.

### *Hungarian Dances*

The Hungarian Dances were originally written for piano for four hands. How many of them are original with Brahms it is impossible to say. Indeed the old controversy between Remenyi and Brahms, in which the violinist accused the composer of stealing from him, may be fresh in the reader's memory. There is in fact an almost endless number of these dances, some of them modern and some very old, based upon the national Czarda which usually consists of two parts, the one melancholy, the other wild and passionate, reflecting respectively the Magyar and Gypsy spirit. In those attributed to Brahms, whether the themes are his own or not, the setting is unmistakably his. Those most frequently played belong to a set of ten, originally adapted for four-hand piano

performance, afterwards arranged for piano and violin by Joachim, and at last scored for orchestra by Brahms. They are probably much different in effect from what they would be when played by a band of traveling gypsies, but they are specially interesting as showing how their effect can be enhanced when transformed into art worthy a great composer.

# BRUCKNER

1824 - 1896

## *Symphony No. 2, in C Minor*

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|-------------------------------------|-------------|
| 1. MODERATO.                        | 3. SCHERZO. |
| 2. ANDANTE, FEIERLICH ETWAS BEWEGT. | 4. FINALE.  |

THE first movement of Bruckner's Second Symphony is in the ordinary sonata form, opening with a tremolo of violins and violas, accompanying the introduction and the first theme which is given out by the 'cellos, with responses from the horns. The theme is repeated by 'cellos and double basses to a more vigorous accompaniment, and leads to a climax. At its close the 'cellos give out the second theme, followed by a motive in the strings in unison which dominates the movement through the first part. Then follows the free fantasie with reentries of the themes, stated in much the same manner as in the beginning of the movement, after which, and a short passage in slow time, an elaborate Coda brings the movement to a close.

The second movement, in A flat major, is constructed upon two themes in rondo form, the first given out by the first violins with accompaniment of the other strings, and the second, or minor one, by the horn with pizzicato string accompaniment. These two themes are developed in a very skilful manner, especially the principal one by the wind instruments in the close, just before the Coda.

The third movement, in C minor, opens with a somewhat dignified and consequential theme for a Scherzo, which is at first stated in unison by the strings, wood winds, and horns, and afterwards is richly developed and leads up to a most resonant climax. The Trio is in waltz time, the theme being

given out by the violas with a violin tremolo, and at its conclusion the opening of the movement is repeated and followed by a Coda.

The fourth movement, in C minor, is built up on three themes which are worked out at great length in succession and with most painstaking elaboration, the movement closing with a tremendous climax. This symphony, like all of Bruckner's, is a masterpiece of musical mechanics and mathematics.

*Symphony No. 4, in E Flat. (Romantic)*

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|----------------------------|-------------|
| 1. ALLEGRO MOLTO MODERATO. | 3. SCHERZO. |
| 2. ANDANTE.                | 4. FINALE.  |

The Fourth of Bruckner's symphonies was first produced in Vienna in 1881 and was performed for the first time in America in New York in 1888. Like all of this composer's symphonies, it is so elaborately constructed and full of musical complications that it is only possible, in a volume of this kind, to present a bare sketch. The first movement opens with a passage in the horns accompanied by the strings, which, several times repeated, prepares the way for the introduction of the first and second principal subjects, both of which present two themes. These, with their working up and the treatment of subsidiary ideas, constitute the learned structure of the movement which closes with a return to the horn passage of the opening.

The Andante is impressive and sombre in character, opening with a funeral march with characteristic refrains, followed by a melody for violas with string pizzicato accompaniment. After the development of this melody the march theme is restated most impressively and the movement closes with drum taps as the second theme dies away.

The Scherzo is a hunting movement, built up on two lively and graceful themes, after which is a country dance which furnishes the material for the trio. The movement closes with a repetition of the hunting scene music.

The Finale, Wagner fashion, introduces all the principal ideas of the other three movements, which are worked up and combined with the utmost skill. It is in reality a *résumé* of the whole symphony. Old forms are restated, and new forms growing out of them are presented. The workmanship is solid and the learning of the composer is everywhere apparent.

*Symphony No. 7, in E Major*

1. ALLEGRO MODERATO.
2. ADAGIO: SEHR FEIERLICH UND LANGSAM.
3. SCHERZO: ALLEGRO.
4. FINALE: BEWEGT, DOCH NICHT SCHNELL.

Bruckner's Seventh Symphony was first performed at Leipzig, December 30, 1884, and was played for the first time in America in Chicago, July 29, 1886, under Theodore Thomas' direction. The opening theme of the first movement is stated by the 'cellos, supported by the violas and clarinets. It is then repeated by the violins and wood winds, and leads up to the second theme, given out by oboe and clarinet. In the fantasia, both themes are worked up most skilfully, and are followed by the Finale, which is complicated though regular in form, and closes with an impressive climax.

The second movement, an Adagio, is based upon a most impressive theme nobly worked out, and of a nature to appeal even to the uneducated hearer. Though treated most elaborately, the contents of the Adagio are very emotional, and the coloring so beautiful as to appeal to every one. The Scherzo is in regular form, and the opening is full of spirit and vivacity. The first violins give out the theme of the trio, and the movement closes with a repetition of the first part.

The last movement is in rondo form, the violins giving out a brilliant theme, worked up in a fascinating manner, and leading into a second theme of a more solid nature, also stated by the first violins. The movement closes with a powerful climax, in which the opening theme of the first movement is heard again.

*Symphony No. 9, in D Minor (Unfinished)*

1. FETERLICH.
2. SCHERZO.

3. ADAGIO.

Bruckner's Ninth (and last) Symphony was written 1891-1894, and was first heard in Vienna, February 11, 1894: Its first performance in America was given at Chicago, February 19, 1904, by the Chicago Symphony Orchestra. Bruckner had designed closing the symphony with a choral movement in the manner of Beethoven's Ninth, but his death intervened and left the work unfinished.

The opening movement is so elaborate in its construction as to render it impossible to convey any intelligent description of it in the condensed form required by this volume. It contains four principal themes, each leading up to powerful climaxes. The movement, indeed, might be called a series of climaxes, for after the reconsideration of each theme and its fresh development, the movement closes with a new climax, which only the word "tremendous" can fitly describe.

The Scherzo is a relief after the tempests of the opening movement, being in dance rhythm, followed by the Trio, and a repetition of the first part. The Adagio movement consists mainly of the complicated development of two principal themes leading to another powerful climax, but closing pianissimo. The symphony is mostly interesting to musical scholars. The layman is apt to be thankful the work was left unfinished, though it would have been interesting to have had Bruckner's choral ideas.

■

## CASELLA

1883 -

### *Rhapsody, Italia*

**A**LFREDO CASELLA comes of musical parentage. His father was a violoncellist and his mother, who gave him his first instruction, a pianist. As a boy Casella disclosed remarkable love and aptitude for science, particularly for chemistry and electricity, and either of those sciences was considered as a career for him. Giuseppe Martucci, one of the principal Italian musicians in the nineteenth century, advised the boy's parents that Casella had a gift for music that was of more than ordinary importance and that he should devote himself to that art. Casella was then sent to the Paris Conservatoire, where he became a pupil in piano-playing of Diémer and in composition of Fauré. After a brilliant student-ship, Casella taught for a time in the Conservatoire and later at the Accademia Santa Cecilia, at Rome.

The Rhapsody "Italia" was finished in 1909 and produced for the first time at a concert of his own works given at Paris, April 23, 1910. The score, published in 1912 with a dedication to Leon Jehin (conductor of the Monaco orchestra) contains a preface in which it is stated that the Rhapsody endeavors to "picture musically—but without any 'program' whatever—Sicilian and Neapolitan life; the first, tragic, superstitious, passionate, as it is found under the scorching sun or in the inferno of the sulphur mines; the second the turbulent, careless, frenetic existence which may be lived amid the magic of the Gulf of Naples."

"Italia" is made up of melodies belonging to Sicily and Naples. It begins (Lento, grave, tragico, con molto fantasia)



in A minor with a theme taken from the province of Caltanissetta—a theme which is sung with ferocity by a lover who has been angered by his mistress. After this has been developed Casella introduces a melody (in the wood winds, lamentoso) sung by the unfortunate men who work in the sulphur mines of the province. A third theme, also belonging to Caltanissetta, is given out by the English horn (*Lento assai*) and is a hymn sung in the Good Friday processions. The bassoon then brings forward a more lively tune, this being a song sung by the women who labor in the marble quarries at Catitu. Wolf-Ferrari also made use of this air in his opera "The Jewels of the Madonna." This ushers in the finale, which begins with Denza's "Funiculi-Funiculà," which, after considerable development, is followed by a motive from Mario Costa's song "Lariulà" and another from Tosti's Neapolitan ditty "Amarechiare."

F. B.

*Pupazzetti, Five Pieces for Marionettes*

This suite, comprising the following movements—*Marcietta* (Little March), *Berceuse*, *Serenata*, *Notturnino* and *Polka*—was originally composed in 1916 for piano (four hands). In its orchestral form "Pupazzetti" ("Marionettes") was published in London in 1916. In America it was first heard at a concert of the Cleveland Symphony Orchestra, Cleveland, February 15, 1923, Casella having been the conductor of it. The program book contained, on that occasion, the following matter, evidently inspired by the composer:

"Composed as an accompaniment for that favorite diversion of childhood, the Punch and Judy show, the music mirrors the spasmodic gestures and necessarily angular and fantastic motions of the little mechanical wooden dolls.

"The march portrays the procession of the little troupe as it files before the curtain at the beginning of the performance; the lullaby is a tender little scene of mother-love; the serenata evokes a fragment of Neapolitan comedy as interpreted by the 'pupazzi' as the little dolls are called in Italy; the nocturne, a short ecstatic love-

duet between a miniature wooden Tristan and his Isolde; the polka, which is also the finale, represents in turn the various activities of the country fair—the troupe of acrobats, the Spanish dancers, the holiday spirit of fun which calls forth all sorts of pranks, and lastly the faraway echo of a trumpet announcing the victor of the day's games; then the curtain falls on the scene now deserted by the actors."

F. B.

## CHABRIER

1841-1894

### *Suite Pastorale*

THE "Suite Pastorale" was drawn by Chabrier from a group of ten piano pieces written in 1880 and later scored. The first movement, "Idylle," consists entirely of a tender, graceful little theme in the solo flute with pizzicato string accompaniment, followed by its development, with the addition of some delightful subsidiary passages. The character of the second movement is indicated by its title, "Danse Villageoise," a rustic dance with a tripping theme given out by the clarinet, thence extending to other instruments. After a contrasting middle part the fanciful theme returns. The third movement, "Sous Bois," is clearly a wood visit and is full of forest stir and pastoral sentiment. The last movement, "Scherzo-Valse," is a long and brilliant dance which brings this charming pastoral story in tones to a vigorous and happy close.

### *Rhapsody, España*

This brilliant piece came into existence as the outcome of Chabrier's travels in Spain in the Spring of 1883. The composer had written into his note-book numerous Spanish songs — music which completely fascinated him — and it was these upon which he drew when, on his return to Paris, he wrote the rhapsody, "España," which made him famous. The work was played for the first time at a concert, conducted by Lamoureux and given at the Château d'Eau, Paris, November 4, 1883.

"España" is a freely constructed fantasie upon the Spanish themes. Only one of the melodies—a motive given out by the trombones—was actually Chabrier's own. Two national dances are brought forward prominently—the jota, which is a species of waltz which, in Spain, is sung as well as danced, and the malagueña, a dance somewhat similar to the fandango, written in 3-4 time and performed with the accompaniment of castanets. The rhapsody is in F major.

F. B.

### *Joyeuse Marche*

Chabrier's "Joyeuse Marche" was not originally composed for orchestra, but was conceived as a work for piano. The composer had been asked by the Bordeaux Conservatoire to provide it with two piano pieces for the use of the young ladies in the sight-reading classes. For this purpose Chabrier sent a "Prélude pastorale" and a "Marche française." The music proved to be too difficult for the students and both pieces were returned by the conservatory authorities to their composer. Chabrier then took them in hand and arranged them for orchestra. They were first played at Angers in 1888 and, the following year, at a concert of the Société Nationale de Musique, in Paris. The march, whose title Chabrier changed to "Joyeuse Marche," was given for the first time alone at a Lamoureux concert, Paris, February 16, 1890. It was the French master's intention to reflect in the music of the march the burlesque spirit of carnival. The piece, which was published in 1890, was dedicated to Vincent d'Indy.

F. B.

### *Bourrée Fantasque*

The orchestral form in which this piece is so frequently heard was not given it by Chabrier, but by Felix Mottl, a German conductor (1856-1911) whose name was prominently associated with the interpretation of Wagner's music dramas at Bayreuth and elsewhere. Chabrier composed the Bourrée

Fantasque for piano in 1891 and it was published in September of that year with a dedication to Edouard Risler, a well known pianist, who frequently performed it at his recitals. The orchestral version of the work was first played, under the direction of Mottl, at Carlsruhe in 1897.

F. B.

## CHADWICK

1854—

### *Symphony No. 3, in F*

1. ALLEGRO.
2. ANDANTE.

3. SALTARELLO.
4. ALLEGRO MOLTO.

**M**R. CHADWICK'S Third Symphony received the prize offered by the National Conservatory at the time when Anton Dvořák was its director, and is dedicated to Theodore Thomas. It is stated that the theme for the horns in unison (C, B, and A) has reference to the first three letters of the composer's name, B being known in German musical notation as H. The opening theme of the first movement is closely elaborated and leads up to its statement by full orchestra. An episode for the oboe and clarinet introduces the second subject in the horns with string accompaniment. Its development leads to the entrance of the main theme which is the foundation of the whole movement.

The second movement begins with a fresh and beautiful melody in the strings which gradually gathers intensity. The second theme, which is dramatic in character, enters in the 'cellos and basses, continually gaining in vigor. The first subject is then repeated with wood wind accompaniment and a counter theme in the violins, the Coda bringing the movement to its close.

The third movement is in Saltarello form with the Trios, and accompanying melodies in the horn, flute and oboe. The first Trio is in song style for the strings, after which the Saltarello is repeated. The second Trio is for the horns with responses by the other instruments. It is once again vigorously

stated and followed by the Saltarello, a Coda bringing the close.

The last movement opens with a theme started by the horns and accompanied by the full harmony of the orchestra. An episode with trumpet calls and the repetition of the theme lead to the second subject, which is made up of two independent melodies. Development and working out of this material bring the symphony to its close.

### *Suite Symphonique*

Mr. Chadwick's "Suite Symphonique" in E flat major enjoys the distinction of having won the prize offered by the National Federation of Music Clubs in 1910, and is dedicated to the Chicago Symphony Orchestra and its conductor, Mr. Stock. It is written in four movements. The first, *Allegro molto animato*, opens with a subject in the brasses and 'cellos, violins accompanying. Another part of it is given out by the clarinet, the first part returning in the trombone, tuba and basses. The clarinet with harp accompaniment gives out another theme, followed by a passage in the horns which in turn is succeeded by the second subject in the strings and wood winds. Development and recapitulation follow and the movement ends with a fortissimo of the clarinet theme mentioned.

The second movement, a *romanza*, begins with a theme for the saxophone which is next taken up in first violins, 'cellos and harp. An episode follows in flute and bassoon with string accompaniment. The oboe has a short passage with flute and clarinet accompaniment and after a cadenza, the first theme returns in violins and 'cellos.

The third movement, *Intermezzo*, begins with a theme in the clarinet, bassoon and strings, a portion of which is treated by different instruments. Both portions are developed, after which a new subject is given out in the 'cellos and bassoons. After development of this subject in humorous style, the movement closes. The Finale, an *Allegro molto ed energico*, closes the suite in a most vigorous manner.

*Overtures, Thalia, Euterpe, and Melpomene*

These three overtures are grouped together because they belong to one family, and they are presented not according to dates of composition, but rather with regard to their contents, beginning with the lighter of the three. Their subjects, as the titles indicate, are: "Thalia, the joyful muse who inspired gaiety and was the patroness of feasts, also known as the muse of comedy; Euterpe, the divinity of pleasure, of the music we now know as the folk song, also the inventor of the Greek double flute; and Melpomene, the sombre muse of tragedy, as well as of song and harmony."

The "Thalia" Overture is one of Mr. Chadwick's earlier works (1882-1883), and I have the composer's authority for the statement that it was written with the sub-title, "Overture to an Imaginary Comedy," and is in reality a sort of Lustspiel. It is simply constructed, with an introduction and Allegro, with the development of the introductory theme in the middle and at the end, as in the "Sonata Pathétique," but without its tragic significance. The overture is light and melodious in character and would be specially adapted for the theater when provided with a capable orchestra. It was first performed by the Boston Symphony Orchestra under Mr. George Henschel's direction in 1882, and again at the Handel and Haydn Society's Festival of 1883.

The "Euterpe" Overture, composed in 1903, was first performed in 1904 by the Boston Symphony Orchestra. It is written in the orthodox form, with an introduction and symphonic elaboration of two principal themes, its only deviation from the symphonic form being that the two themes are always heard together after the first announcement. The spirit of the overture is cheerful and optimistic throughout, as befits the nature of the charming queen of the flute. Being destitute of a program, the composer is left with more freedom in working up his music and at the same time can preserve the strict form. Hence the listener is not to suppose that he is being treated to a glimpse of an Olympian festival, in which this muse of the flute played an important part, but rather that he is hearing a



classical composition laid out in classical style, with its regular introduction, its thematic material, contrasts, combinations, and subsidiary passages all woven into a symmetrical whole.

The overture to "Melpomene" was first played by the Boston Symphony Orchestra in 1886. Its tragic mood is evidenced at once in the opening measures. The first theme of the introduction is given out by the English horn and trombone and colors the whole overture. After the theme has passed to the strings and wood winds, a new subject is indicated. Chords in full orchestra prepare the way for the first theme announced by the strings. The rest of the first section is worked out in regular form and closes with a trumpet call, evidently the signal for the contest. The second theme is given out by the oboe and English horn, accompanied by the strings and wind instruments. This theme is most elaborately developed. Anon the first theme reappears and leads to a powerful climax for full orchestra. The strife is at its height, but in the Coda the tolling bells announce the end of the battle. In this work the composer has utilized the full resources of the orchestra, the brass section and percussion instruments being specially conspicuous in the dramatic climax, and at the same time he has displayed scholarly skill in the handling of the thematic material and in working up the tragic denouement.

### *Elegiac Overture, Adonais*

The "Elegiac" Overture "Adonais" was written in 1899 and is dedicated to the memory of the composer's friend, Frank Fay Marshall, who died in 1897. It was suggested by the elegy of Shelley on the death of Keats. It bears the same title, "Adonais," but evidently is not intended to illustrate the varying phases and emotions of the poem. The inspiration must have been caught from the opening lines—

"I weep for Adonais—he is dead!  
Oh, weep for Adonais! though our tears  
Thaw not the frost which binds so dear a head!"

but there is no further relationship between the music and the poem.

The overture, which is an Allegro, begins with an Adagio introduction in which a tender theme appears in the first violins, dominating the whole work in varied forms. This is followed by the first theme, which after development gives place to passage work of a more vigorous character, still with suggestions of the theme. At last the theme returns in the oboes, alternating with a passage in the basses and bassoons which has appeared in the passage work. The second theme is stated in the violins in unison over chords in the wood winds and harp arpeggios. The theme is followed by a passage based upon the theme in the introduction, and this in turn by a sombre hymn for the brasses, this section closing with the return of the second theme. After a brief free fantasia and recapitulation a long Coda closes with a return of the introduction and the work ends pianissimo.

### *Tam O'Shanter, Ballade for Orchestra*

Mr. Chadwick's lively setting of Burns' well-known poem was first produced in 1915, at Norfolk, Conn. The sketch is condensed from one furnished by the composer for the original program. A brief introduction leads to the Tam O'Shanter theme, a chorus in the style of the Scotch folk tune, set forth in the horns and trombones and repeated by the strings and wood winds. It is interrupted by a thunderstorm and after it dies away, Tam's homeward journey begins in a trotting figure in the basses and 'cellos. This is followed by a choral theme based on the old Scotch tune "The Martyrs." At its close, the composer presents the revel in the church in a wild instrumental orgy. After Tam's recitative, in the horns and bassoons, silence for an instant, and then follows the wild witch chase and the tragedy at the bridge to Maggie. In the Finale, the Tam O'Shanter theme returns at first in the wind instruments and then to the divided strings and harp. But here it no longer depicts the carousals

of the drunken Highlanders. It is a quiet melody with simple harmonizing. A short episode brings each fragment of the revel in combination with the trombone Chorale and the ballade ends with a reminiscence of the Tam O'Shanter theme.

### *Symphonic Sketches*

Chadwick composed his Symphonic Sketches at various periods. The first two movements—"Jubilee" and "Noël"—were written in 1895, the last movement—"A Vagrom Ballad"—in 1896, and the third movement—"Hobgoblin"—in 1904. The work as a whole was published in 1907.

The first movement, entitled "Jubilee," is a reflection in sound of the following poem, which is printed on a fly-leaf of the score:

No cool gray tones for me!  
Give me the warmest red and green,  
A cornet and a tambourine,  
To paint my jubilee!

For when the flutes and oboes play,  
To sadness I become a prey;  
Give me the violets and the May,  
But no gray skies for me!

The movement begins exultantly with a theme given out sonorously by the full orchestra. Later a new idea is brought forward by the lower wood winds, violas and violoncellos and is developed. The first theme then returns and is worked over. The mood changes (*Lento espressivo*) and a quiet passage is given out by the wood winds and horns. Previous material recurs and a brilliant Coda (*Presto*) brings the movement to an end.

II. Noël. *Andante con tenerezza*, D flat major, 3-4 time. The poem which serves as the "program" of the movement is as follows:

Through the soft, calm moonlight comes a sound;  
A mother lulls her babe, and all around  
The gentle snow lies glistening;

On such a night the Virgin Mother mild  
In dreamless slumber wrapped the Holy Child,  
While angel hosts were listening.

It may be mentioned in connection with the composer's inspiration that his younger son is named Noël. The music consists for the most part of a development of the subject which is set forth by the English horn four measures after the movement begins. A solo violin takes it up and there is a continuing section whose material is given to the violoncellos. After development and a fortissimo repetition of the opening theme, the movement closes tranquilly, as it had begun.

III. Hobgoblin. Scherzo capriccioso (Allegro vivace, F major, 3-4 time). The composer informed Mr. Philip Hale, the writer of the program books of the Boston Symphony Orchestra, that he had in mind "the rascally imp that frights maidens of the villagery, skims milk, mocks the breathless housewife at the churn, misleads night wanderers, disconcerts sorely the wisest aunt telling the saddest tale." The motto of the movement is Shakespeare's "That shrewd and knavish sprite, called Robin Goodfellow." The principal theme of the movement is heard, after a short introduction, in the wood winds. After this has been worked over extensively there is brought forward by the bassoons (*un poco più moderato*) the subject of what may be regarded as the Trio. The first part is then repeated with modifications.

IV. A Vagrom Ballad (Moderato, Alla Barla, A minor, 2-4 time). The following verse is printed on the score:

A tale of tramps and railroad ties,  
Of old clay pipes and rum,  
Of broken heads and blackened eyes  
And the "thirty days" to come!

The movement opens with fourteen measures of introduction, which include a cadenza for the bass clarinet. A melody in A minor is given out by lower wood winds, into which a passage for muted trumpets and drum is thrown. Following a fortissimo chord for full orchestra and a pause, a new idea is heard, in D minor, by the clarinets and violas. Soon there

is heard (in the xylophone) a quotation from Bach's G minor fugue for organ. Development follows and after another pause on a fortissimo chord there comes a new section (*Lento misterioso*) which is a cadenza for the bass clarinet. The Coda is *Molto vivace*.

F. B.

## CHARPENTIER (GUSTAVE)

1860—

### *Suite, Impressions of Italy*

THE name of Charpentier is not a very familiar one upon concert programs, nor was it well known to the American musical world until his romantic opera "Louise," first produced in Paris in 1900, was brought out in New York. It was during his stay in Rome (1888-1890) that he wrote the suite "Impressions of Italy." It was first performed entire in Paris in 1892, and for the first time in this country in 1893 by the Chicago Orchestra.

The suite is in five movements, and its program, affixed to the score, furnishes a sufficient musical analysis. It is presented here in condensed form. In the opening movement, "Serenade," young fellows at midnight, returning from the Osteria, are supposed to be singing serenades beneath their innamoratas' windows, accompanied by mandolins and guitars. In the second movement, "At the Fountain," we have the march of girls toward the waterfalls in the ravines, while the gay refrains of shepherds sound down from the mountain. The third movement, "On Muleback," pictures the mules trotting along to the sound of their bells. The *mulattiere* ('cello) sings a canzone, and "the sweet thirds that follow are the loving songs murmured by fair girls in the carts going up to the village." The fourth movement, "On the Summits," is a graphic and delightful Sorrentian picture. The strings in long-sustained tones furnish the background. A horn suggests a distant monastery bell. The flutes, clarinets, and harps suggest the singing of birds. The violas and 'cellos sing of poetic enthusiasm, and in the midst of their deep tones

the church bells are heard, the picture fading away with their gradually diminishing sounds. The final movement, "Napoli," "is a musical picture of Naples. . . . It seems as if songs came from every street, dance rhythms, the amorous languor of violins, the amusing plunking of guitars. Calls answer to calls, military bands play loudly their brazen symphony. Dancers strike the ground with their feet and carry the rocking rhythm of tarantellas from group to group. 'Tis like the great song of a people, the hymn of Naples on its azure bay."

■

## CHAUSSON

1855 - 1899

### *Symphony, B Flat Major, Op. 20*

**E**RNEST CHAUSSON was a pupil of César Franck, whose influence is not absent from the former's works. For some time Chausson, who was a man of wealth, was a member of the composition class conducted by Jules Massenet at the Paris Conservatoire, but the ideals which were held aloft by Massenet—ideals connected with the theater—were not such as appealed to Chausson and about 1880 he came under the tuition of Franck. There was a certain similarity between teacher and pupil. Both were of the shy and diffident and modest character that made them so lovable to their friends and which, it may be added, militated against their worldly success. For both Franck and Chausson were comparatively unknown during their lifetime. The death of Chausson was of tragic suddenness. He was riding a bicycle down a hill upon his estate at Limay and, losing control of it, was dashed against a stone wall at the foot of the incline and instantly killed.

The symphony by Chausson was completed in 1890 and was played for the first time at a concert of the Société Nationale, Paris, April 18, 1891. It remained practically unknown in America until 1905, when it was given its first performance in this country at Boston, at a concert of the Boston Symphony Orchestra, December 4. The work, which was dedicated to Henry Lerolle, a well-known painter in Paris during Chausson's lifetime, was scored for three flutes, piccolo, two oboes, English horn, three clarinets, bass clarinet, three bassoons, four horns, four trumpets, three trombones, bass tuba, kettle-drums, two harps and strings.



I. The movement opens with an Introduction (Lent, B flat major, 4-4 time) whose subject is given out in the lower strings, clarinet and first horn. Important employment is given to this in the finale. The main movement (Allegro vivo, 3-4 time) sets forth its principal theme in the horn and bassoon. The full orchestra take it up. A transitional passage brings forward an upward and downward staccato figure in the wood winds of which use is made later. The second subject is given to the violoncellos and clarinet. Development now takes place, with extensive working over of the wood-wind staccato figure and of the principal theme. There is a return (in the brass) to the material of the Introduction and this is followed by the customary recapitulation.

II. (*Très lent*, D minor, 4-4 time.) The movement opens solemnly in the strings and wood winds. Soon a new idea is set forth by the English horn and clarinet with a triplet figure against it in the lower strings. A varied restatement of the opening material follows in the horns, the tempo is hastened and an expressive melody is given out by the violoncellos and English horn over an arpeggio figure in the strings. The violins take this up and the theme is worked up to a great climax, on which the principal theme returns fortissimo in the full orchestra.

III. (*Animé*, B flat minor, 4-4 time.) The movement begins with an Introduction, whose material is comprised in a foreshadowing of the principal theme of the main movement in the trumpet and wood winds against a whirling figure in the strings. The subject of the movement proper is announced by the basses — a strongly accented and energetic theme. The second subject appears in the full orchestra, a second section of it appearing in the oboe. Development now takes place, this including the working out of material in the first movement. The recapitulation follows and toward the end of the symphony the material which opened the work (*Grave*) returns.

*Symphonic Poem, Viviane, Op. 5*

This work, whose complete title is "Viviane, symphonic poem after a legend of the Round Table," was written in 1882 and performed for the first time at a concert given at the Cirque d'Hiver, Paris, March 30, 1884, under the auspices of the Société Nationale de Musique. Later Chausson revised "Viviane" and it was performed at a Lamoureux concert, Paris, January 29, 1888. The work was heard for the first time in America at a concert of the Chicago Orchestra, Chicago, October 22, 1898. The symphonic poem is concerned with that portion of Arthurian legend, which deals with the enchanter, Merlin, and his mistress, Viviane. She is said to have brought up Lancelot in her palace, situated in the middle of a magic lake. She makes the acquaintance of Merlin, and he, infatuated by Viviane's beauty, confides to her one of his magic spells. Viviane, not believing in this charm, tries it on her lover with the result that Merlin is entrapped in a bush of hawthorn, from which his mistress is unable to release him.

Chausson's score contains the following "program":

"Viviane and Merlin in the Forest of Brocéliande. Love Scene.

"Trumpet-calls. Messengers from King Arthur scour the forest in search of the enchanter.

"Merlin remembers his errand. He fain would fly to the embraces of Viviane.

"Scene of the enchantment. To detain him, Viviane puts Merlin to sleep and binds him with blossoming hawthorns."

It will be observed that Chausson's "program" is a slight departure from the version of the legend set forth above; the composer having made use of the American tale, as told by Villermarqué.

F. B.

## CHERUBINI

1760 - 1842

### *Overture to The Water Carrier*

"THE Water Carrier," known in Germany as "Der Wasserträger," in France as "Les deux Journées," and in Italy as "Il Portatore d' Acqua," was first performed at the Théâtre Feydeau, Paris, January 11, 1800, and established the fame of Cherubini. The story of the opera relates the many hair-breadth escapes of one Count Armand, President of the French Parliament, in the time of Cardinal Mazarin, who succeeds in making his escape from Paris by concealment in the water cart of a Savoyard whom he has once befriended. It is specially distinguished for the ease and grace of its introduction and the strong, vigorous character of its concerted numbers.

The overture opens with an Andante introduction, leading through a climax to the Allegro, or main section. After three measures in the strings, the full orchestra gives out the first theme, fortissimo. After the concluding melodic passage in the flute and first violins, the second theme is announced, followed by passage work in the flute, first violins, and clarinet, with full orchestral chords accentuating it. The second theme soon returns and is elaborated. A subsidiary theme, closing fortissimo in full orchestra, leads to the free fantasia, after the development of which, a long and brilliant Coda closes the overture.

### *Overture to Anacréon*

The opera "Anacréon, ou l'Amour fugitif," was first performed at the Grand Opéra, Paris, October 4, 1803. The

story is too absurd and inconsistent to be worth the telling. At the first presentation of the opera the audience was convulsed with laughter over its silliness, but the overture has survived, old-fashioned as it is, and is still a favorite in the concert-room. It opens with a slow, dignified movement in the full orchestra, followed by harmonies in the horns and wood winds several times repeated. In place of set themes it is constructed of fragments of phrases worked up by different instruments but resolving into symmetrical harmonies. After a pause, the Allegro opens in the strings alone and is elaborated with great skill. The figure passes from one group of instruments to another, and new matter is continually developed. After an episode and a pause, new material in the strings, and afterwards in the horns, is introduced. In the close of the overture a famous passage appears in the violins, culminating in a trill, and bringing the work to a brilliant close. One of the peculiar features of this overture is the introduction of the long and gradual crescendo passages which Rossini afterwards employed so often, as well as the use of the English horn.

## CHOPIN

1810—1849

### *Funeral March*

THE "Funeral March" of Chopin, as played in the concert-room, is an adaptation of the slow movement of Chopin's second pianoforte sonata in B flat minor, Op. 35. The work is so familiar as to need no description. The circumstances under which Chopin wrote it however, as told by M. Ziem, are of interest. Ziem, the artist, had been one evening to the studio of Polignac. There was a skeleton in the studio and among the Bohemian whimsicalities, Polignac placed it at the piano and guided its hands over the keys. In Ziem's own words:

"Some time later Chopin came into my studio, just as George Sand depicts him—the imagination haunted by the legends of the land of frogs, besieged by nameless shapes. After frightful nightmares all night, in which he had struggled against specters who threatened to carry him off to hell, he came to rest in my studio. His nightmares reminded me of the skeleton scene, and I told him of it. His eyes never left my piano, and he asked: 'Have you a skeleton?' I, had none; but I promised to have one that night, and so invited Polignac to dinner and asked him to bring his skeleton. What had previously been a mere farce became, owing to Chopin's inspiration, something grand, terrible and painful. Pale, with staring eyes, and draped in a winding sheet, Chopin held the skeleton close to him, and suddenly the silence of the studio was broken by the broad, slow, deep, gloomy notes. The 'Dead March' was composed there and then from beginning to end."

## CORNELIUS

1824-1874

### *Overture to The Barber of Bagdad*

THE overture to "The Barber of Bagdad" is one of the most charming works of its kind in the concert repertory. The story of the opera, however, is weak and absurd. Nouredin, in love with Morgiana, the Caliph's daughter, has a secret interview with her at the opening of the work. Abdul Hassan, a garrulous barber, in the meantime is watching for him in the street. Hearing the outcries of a servant who is being chastised, he imagines Nouredin is the victim. As Abdul forces his way into the house Nouredin in alarm hides in a chest. The Caliph arrives upon the scene and discovers Nouredin, who is nearly suffocated. The barber revives him, explanations follow, and the Caliph gives the hand of Morgiana to her lover. To this silly tale Cornelius set music which created a profound excitement among musicians in Germany when it was first heard, and even had an important influence upon Wagner.

In the overture the composer has employed a *Leitmotif*, an Oriental chromatic theme, representing the barber, throughout the opera. It is followed by an allusion to a comic song by the barber, which with a song by Nouredin, calling for Morgiana, and another by Morgiana, form the introduction. The overture proper begins with a charming melody in the wood winds and muted strings, leading to another beautiful passage from a scene in the opera where the slaves sing their master to sleep. These two themes are combined and elaborated in a most skilful and fascinating manner. The overture

comes to a close with a stirring and vigorous Coda. It is not only characterized by mirth and jollity, but also by extraordinary musical inventiveness and ludicrous feats of instrumentation.

## DEBUSSY

1862-1918

### *Prelude to The Afternoon of a Faun*

THE prelude to "The Afternoon of a Faun," suggested by the symbolic poem of Mallarmé, "L'après midi d'un Faune," was performed for the first time in Paris, in 1894. Notwithstanding the somewhat obscure text of the poem, the composer has accompanied it with delicate, expressive, and graceful music significant of the sensuous, pleasure-loving nature of the Faun. It is in effect a pastoral rhapsody without fixed form, the composer apparently having given himself up to the formless and sensuous character of the text. The principal theme is given out in the solo flute and colors the entire prelude. It is a very dreamy melody and is heard repeatedly in the wood wind tones and distant sound of horns. After the theme has had its way, the oboe and clarinet enter in a dialogue of a passionate nature. The flute theme soon returns, however, and after a subsidiary passage in the 'cello, rejoins the flute, the melody finally dying away as the charming picture disappears. The spirit which pervades the closing section is reflected in Edmund Gosse's rhapsodical interpretation of the concluding lines of the poem:

"The delicious hour grew vaguer. Experience or dream, he (the Faun) will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again after worshipping the efficacious star of wine that he may pursue the dubious ecstasy with the more hopeful boskages of sleep."

### *Three Nocturnes*

The three nocturnes comprising this suite were written in 1897-1899. They are not nocturnes in the ordinary meaning



of the term, but impressions. Though they have a program, they do not describe objects, only fantasias upon objects. Perhaps they may be more accurately defined as dreams—delicate, fleeting, elusive fancies connected in this case with the motion or rhythm of the objects. The three nocturnes are: "Clouds, and their floating across the sky; festivals, movement, rhythm dancing in the atmosphere; Sirens, the sea with its rhythm, and the song of the Sirens." It would be useless to describe this dream music in cold type. One of the best descriptions of it has been made by Bruneau, the composer:

"Here, with the aid of a magic orchestra, he has lent to clouds traversing the sombre sky the various forms created by his imagination; he has set to running and dancing the chimerical beings perceived by him in the silvery dust scintillating in the moonbeams; he has changed the white foam of the restless sea into tuneful Sirens."

Debussy himself explains the significance of these nocturnes as follows:

"Nuages."—The unchanging aspect of the sky, and the slow, solemn movement of the clouds dissolving in gray tints lightly touched with white.

"Fêtes."—The restless dancing rhythm of the atmosphere interspersed with sudden flashes of light. There is also an incidental procession (a dazzling imaginary vision) passing through and through and mingling with the aerial revery; but the background of uninterrupted festival is persistent with its blending of music, and luminous dust participating in the universal rhythm of all things."

The third Nocturne is entitled "Sirens" and was first performed at Paris in 1901. The work employed eight mezzo-soprano voices which do not, however, sing any text. Debussy's "program" was as follows: "The Sea and its innumerable rhythms; then amid the billows silvered by the moon the mysterious song of the Siren is heard. It laughs and passes."

### *Petite Suite*

The "Petite Suite" of Debussy's was originally written for the piano, four hands, in 1889, and arranged for orchestra by

Henri Büsser in 1909. The suite is in four movements. The first ("En Bateau") opens with a theme in the flute with accompaniment in the strings muted. After development, a new theme appears in the violins and clarinets. This in turn is developed, after which the opening theme returns this time to the violins.

The second movement ("Cortège") begins with a theme in the flutes and oboes, the strings pizzicato and the harp and triangle giving the march rhythm. A counter theme is given to the lower strings, after which the march returns. After a new subject in the strings, the march closes the movement.

The third movement ("Menuet") after introduction in the wood winds opens with a theme in the first violins. The theme of the Trio is announced by the bassoon with string accompaniment and after development, the theme of the first part is given in the oboe.

The fourth movement ("Ballet") opens with a theme in the strings in unison. After a continuing section in the strings and its development, the first theme returns in full orchestra. A new subject appears in the violins to waltz time. After the recurrence of the first theme, the movement closes with suggestions of the waltz.

### *Gigues*

"Gigues" is the first of a set of three pieces for orchestra called "Images," the other two being "Iberia" and "Rondes de Printemps." After a long introduction, the first theme is given out as a solo in the oboe d'amore. This is followed by a second theme in the bassoons. These two themes form the principal material of the piece and are worked up in the Debussy manner.

### *La Mer (Three Orchestral Sketches)*

Debussy began the three Orchestral Sketches which he collectively entitled "The Sea," in 1903 and completed them two years later, when they were performed for the first time

at a Lamoureux concert, Paris, October 15. Debussy conducted the work himself at a Colonne concert in September and a clash occurred between the admirers of the master's music and those who disliked it as being too "modern." The cat-calls, whistling and other forms of disapproval were quieted only by the appearance of the violinist Jacques Thibaud to play the D minor Chaconne by Bach.

Debussy disliked formal analysis of his works. "No fixed rule," he wrote once, "should guide the creative artist. Rules are established by works of art, not for works of art." The three pieces should, therefore, be listened to as impressionistic sketches whose titles permit the imagination to discover therein whatever the poetic sense can find. The first is entitled "From Dawn to Noon at Sea." The second is "Gambols of the Waves," and the third, "Dialogue Between the Wind and the Sea."

F. B.

*Iberia (Images for Orchestra, No. 2)*

Iberia was the name given to Spain by the ancient Greeks and Debussy's composition of that name represented his impressions of that country. It should be said, however, that the French master never visited Spain, except for an hour or two when he crossed the frontier to visit Saint Sebastian. His "Iberia," therefore, is a translation into sound of what he imagined Spain to be.

The work was composed in 1909 and it was performed for the first time at a Colonne concert, Paris, February 29, 1910. In America it was first heard at a concert of the Philharmonic Society of New York, January 3, 1911. "Iberia" is divided into the following sections: I. "Par les Rues et par les Chemins" ("In the streets and by the Wayside"). II. "Les Parfums de la Nuit" ("The Perfumes of the Night"). III. "Le Matin d'un Jour de Fête" ("The Morning of a Fête Day"). It should be remarked that the second movement leads without pause into the third.

F. B.

*Marche Écossaise*

This piece was originally written in 1891 as work for piano (four hands) and Debussy arranged it for orchestra in 1908. The theme of the march is not the creation of the French master, who took for the basis of the work a piece known as the Earl of Ross' March. The composition begins with some introductory material (*Allegretto scherzando*, A minor, 2-4 time), after which the opening theme is given out by the oboe and trumpet. Soon a new idea is brought forward by the wind instruments and in this a triplet figure plays an important part. The opening subject is developed and, ending *fortissimo*, is succeeded by a new section (*Calme*, F major), whose theme is announced by the English horn over a syncopated accompaniment in the muted lower strings. This is worked over. The time changes to 6-8, the tempo becomes quicker and the opening theme returns, now in 6-8 instead of 2-4. There is a Coda in A major at the end.

F. B.

## DELAMARTER

1880—

### *Suite from music to The Betrothal*

ERIC DELAMARTER, born at Lansing, Mich., received much of his musical education in Chicago—he was, also, for a year a pupil in organ playing of Guilmant and Widor in Paris—and has made his career there. Since 1914 he has been organist of the Fourth Presbyterian Church and assistant conductor of the Chicago Symphony Orchestra since 1918. DeLamarter also has been active in musical journalism, having been critic on the staff of the Chicago Record-Herald, Chicago Inter-Ocean and Chicago Tribune.

The music to “The Betrothal” was composed for a production of the play of that name by Maeterlinck which was made by Winthrop Ames at the Schubert Theater, New York, in 1919. The piece was a sequel to “The Blue Bird,” which told of the peasant boy Tyltyl and of his search for happiness. Tyltyl and his sister appear also in “The Betrothal,” in which play he goes to the homes of his ancestors and of his children-to-be in a search for his true mate. With him go his six sweethearts and a “veiled figure,” who is none other than Tyltyl’s destined wife.

The suite, which was published with a dedication to Winthrop Ames in 1929, contains three movements—An Overture, “The Veiled Figure” and “Dance of the Sweethearts.” The overture is an expression of the light-heartedness and restlessness of youth and was written without reference to subsequent themes employed in the play. It is based on two motives, the first having a little catch of syncopation in it, the second, a brief lyric phrase. The second movement presents in the introduction the phrase which characterizes Tyltyl throughout

the piece. Following this there is heard (in a solo violin) the motive belonging to the "Veiled Figure." The third movement was devised, as the composer has put it, "for a rapturous dance, with which the six sweethearts closed the first act of the play.

F. B.

## DELIBES

1836 - 1891

### *Suite, Sylvia*

THE delightful ballet "Sylvia," or "The Nymphs of Diana," from which the composer compiled this suite, was first performed in Paris in 1876. As arranged for concert purposes it is in four movements: 1. Prelude and Les Chasseresses. 2. Intermezzo and Valse lento. 3. Pizzicato. 4. Cortège de Bacchus. The first movement is devoted to the chase, which is in full action after a short prelude in the strings and dies away gradually in the distance. The second movement is a languishing waltz, succeeding a picturesque intermezzo. The third movement, pizzicato, is a dainty, piquant bit, the first violins giving out the theme accompanied by the other strings, pizzicato, and leading up to the closing movement, Bacchus' revel. It is a picture of a fantastic bacchanalian march movement in which, in the original ballet, satyrs appear, armed with javelins, whose approach is indicated by the trumpets. Maidens enter with flowers, followed by half-drunken fauns, bringing a goat for sacrifice. The revel begins in wild glee. The tempo quickens, the drums beginning and the basses and strings continuing the pranks of the mad company. The arrival of the wine-drinking god is suggested in an unexpected Largo, which as suprisingly develops into the wild delights of the revel.

## DELIUS

1863 -

### *A Dance Rhapsody*

**F**REDERICK DELIUS, who was born at Bradford, England, of German parentage, was originally destined for a commercial career and, indeed, went to America when he was twenty years of age, to take up the business of orange cultivation. In 1885 he made up his mind that music was really his vocation and he went to the Conservatory of Leipzig to study with Carl Reinecke and Jadassohn. In 1890 Delius settled at Grez-sur-Loing, in France, where he has remained ever since.

"A Dance Rhapsody" was composed in 1908 and was produced for the first time at a concert of the Hereford Music Festival, England, September 8, 1909. The composer was also the conductor on that occasion. The rhapsody, dedicated to Hermann Suter (1870-1926), a composer of considerable influence in Swiss music, was published in 1910. It opens with some introductory matter given out by the oboe and English horn. Following a fortissimo chord in the full orchestra, the principal subject is heard in the oboe, lightly accompanied by the lower strings and the bassoon. After development of this, there comes a new section (Vivo) whose theme is given out by the bassoons and lower strings. This, too, is subjected to development, after which the opening material is resumed.

F. B.



*Life's Dance*

This piece is a revised version of a work which, entitled "The Dance Goes On," had been composed in 1898 and produced in London the following year. Delius then rewrote it and the work was played, in its new form, for the first time as "Lebenstanz" at Düsseldorf, Germany, in 1904. Still later it was given at a concert in the Albert Hall, London, under the title "The Dance of Life" and the reviewer of music for the *Musical Times*, London, wrote concerning the work: "The title 'Life's Dance' written on the autograph score, more truly suggests the true character of the piece, the aim of the composer evidently being to depict some of the vicissitudes common to earthly existence." In Germany it was stated that Delius' composition was inspired by "Das Tanzlied" in Nietzsche's "Thus Spake Zarathustra": "In thine eyes, O Life, I gazed in youth! And in the unfathomable I seemed to sink therein." But the composer, who does not approve of "programs" to musical compositions lest they interfere with the listening, did not endorse this explanation of his music.

"Life's Dance" opens with introductory material (Allegro con brio, B flat minor, 6-8 time) which foreshadows the principal theme. The latter enters in the horns, the violins softly accompanying it. Development takes place and this is succeeded by a new idea (Lento) which a solo violin gives out on the G string. This leads to the second theme proper, the violas and violoncellos singing it as in a duet, the arpeggios of the harp and the tremolos of the violins accompanying it. Development of the first subject is resumed, a march-like motive being intermingled with it. The second theme is also hinted at in the first violins, but the rhythm of the first recurs. A waltz-like solo for the violin is heard and this is followed by a repetition of the opening portion of the work. There is further hearing of the first subject and a fortissimo presentation of the second in the brass. The piece ends on an un-

resolved chord, in the fashion of Richard Strauss' "Thus Spake Zarathustra."

F. B.

*Paris: A Night Piece*

Delius composed this work, which is subtitled "The Song of a Great City," in 1899-1900 and it was performed for the first time at Elberfeld, Germany, in the latter year, by the municipal orchestra of that city. In America it was first performed by the Boston Symphony Orchestra, Boston, November 26, 1910, under the direction of Max Fiedler.

No statement of the programmatic significance of "Paris" is printed on the score, but Richard A. Streatfield, a friend of the composer and evidently inspired by him, gave the following explanation of the work:

"'Paris' is a musical picture of the composer's impressions of the great city by night. It is no mere exercise in musical realism, though it displays a keen sense of pictorial effect. Rather is it a personal record of the feelings engendered by the contemplation of the sleeping city. It is a study of effects rather than of causes, and in this is a peculiarly characteristic example of Delius' attitude toward music, and of his employment of its resources."

The composition is freely constructed as to form, but it may be remarked that Delius employs it in some of the street cries of Paris.

F. B.

*On Hearing the First Cuckoo in Spring*

This small piece for orchestra was composed in 1912 and was performed for the first time at a concert of the Philharmonic Society, London, January 20, 1914, under the direction of Willem Mengelberg. The piece contains two themes, the first original with the composer; the second the Norwegian folk song "I Ola Dalom" ("In Ola Valley") which Grieg harmonized in his "Norwegische Volksweisen," Opus. 66, for piano. "Delius," wrote Percy Grainger, "adores Norway and

knows it as few non-Scandinavians do. He has spent eighteen summers there in the high hills (Jotunheim). Therefore, the advent of the spring brings for him longings for Norway and particularly for those glorious mountains and fine hillmen from which 'I Ola Dalom' hails. That is why he has used this Norwegian tune in this impression of Spring."

F. B.

## DOHNÁNYI

1877 -

*Suite for Orchestra. Op. 19*

DOHNÁNYI'S fascinating Suite for Orchestra was written in 1911 and is scored for an unusually complete orchestra. It is in four movements. The first, *Andante con Variazioni*, opens with an attractive theme in the wood winds, subsequently taken by the strings and treated to six variations. The second movement, *Scherzo*, opens with a theme in the wood winds and repeated in the strings. The Trio follows, the theme assigned to clarinet, and after development, the main theme is heard again, the movement closing with the Trio theme in the horns. The third movement, *Romanza*, opens with a graceful theme in the oboe, followed by a pert melody in the English horn. A third theme ensues in the strings with harp accompaniment. All this material is developed and the movement closes with the return of the second theme. The fourth movement, *Rondo*, opens with a theme in the strings, repeated in the wood winds. After a fortissimo phrase and the reentrance of the first theme, a new subject appears in the flute leading to a theme in the strings with cello accompaniment. This material is developed and the main theme reappears. This is worked up to a crescendo. The strings, wood winds and horns give out a vigorous theme, the rhythm accented by the castanets. In the closing measures the theme of the opening movement is heard.

## DUKAS

1865 -

### *Scherzo, L'Apprenti Sorcier*

THE Scherzo, "L'Apprenti Sorcier," is a fanciful composition based upon Goethe's ballad "Der Zauberlehrling" ("The Magician's Apprentice") and was first performed in Paris in 1897. The work is free in form, and simply describes in a picturesque way the strange antics as recorded in the poem performed by the apprentice after he escaped from his master's service. An analysis of the music is hardly necessary, so clearly is the story told. In various fantastic ways the composer describes the river which supplies water for the bath, and particularly the apprentice's misadventure with the broom, which he bids stand upon two legs and bring the water in a pail. In an unfortunate moment he forgets the magic word, and the broom continues bringing pails of water until the house is flooded. Thereupon he seizes an axe and splits the broom in twain, which only increases his troubles, for both parts hurry off for water and empty it into the house in such quantities that the frightened amateur implores his master to return, and help him out of his plight. The composer has told the quaint story in tones, with great dexterity and strong effect.

# DVORÁK

1841–1904

## *Symphony No. 3, in D Major. Op. 60*

- |                       |                                  |
|-----------------------|----------------------------------|
| 1. ALLEGRO NON TANTO. | 3. SCHERZO (FURIANT).            |
| 2. ADAGIO.            | 4. FINALE.. ALLEGRO CON SPIRITO. |

DVORÁK'S Third Symphony was written in 1884, and was also his first published work. Notwithstanding its essentially Slavic character the regular symphonic form is not modified in any particular.

The first movement contains a rich display of musical ideas in its group of themes. The prelude to the opening theme is divided between the wind instruments, basses, and bassoons, and after four bars the subject is reached; but the key soon changes and a vigorous interruption occurs, after which the theme returns in the original time with a brilliant forte passage in the brasses. Its stay is transient, however, and the interruption occurs, vivacious in its character, which leads up to the introduction to the second theme—a thoroughly unique melody given out by the 'cellos and horns, with a picturesque string accompaniment. A duet for oboe and bassoon follows, with a melodious figure in accompaniment in the second violins and violas, and a long-sustained tone in the first violins. The theme is then repeated by full orchestra, after which all the ideas of the movement, of which there are no less than six distinct ones, are worked out in the orthodox form.

The second movement is rich in color, though gentle and dreamy in its sentiment. After a short prelude, as in the first movement, the first theme is given out by the strings with

accompaniment in the wind instruments. After a short episode we reach the second part of the theme, taken by the flutes, with a refrain by the oboes. The key then changes, and another short episode leads back to the original key and principal subject. Another episode, developed from the materials of this theme, occurs and is followed by the Coda, in which there is a characteristic 'cello solo.

The third movement gives a national character to the whole symphony. It is marked "Furiant," and is in form and substance almost identical with the Slavonic dances, so many of which Dvořák has arranged. Its opening theme is fresh, piquant, and spirited, and is repeated over and over to a wild and furious accompaniment, punctuated and emphasized with all the strange accents and unusual rhythms that characterize the Bohemian and Hungarian music. The excitement reaches its climax in the Trio, in which the flutes and strings, pizzicato, carry the melody, and the piccolo gives it the genuine Slavic color. The second theme of the trio is broader and more dignified in style, and at its close the Scherzo is repeated and ends this stirring movement.

The last movement is made up of simple Bohemian melodies, treated in the most vigorous style. The opening theme is given out by the strings and clarinets, and with constantly accelerating tempo dashes on with a second theme for oboes and horns, which grows fairly furious when taken by the whole orchestra and yet shows humorous features in the peculiar entrances of the horns and trombones. The Coda opens with the first theme set forth by the horns and violas, and is developed with great skill. The movement comes to an end with a brilliant and vigorous Presto.

*Symphony No. 5 in E Minor. Op. 95 (From the New World)*

- |                       |                          |
|-----------------------|--------------------------|
| 1. ADAGIO.            | 3. LARGHETTO.            |
| 2. ALLEGRO MOLTO.     | 4. SCHERZO MOLTO VIVACE. |
| 5. ALLEGRO CON FUOCO. |                          |

Dvořák's Fifth Symphony is one of peculiar interest, not only because of its intrinsic beauties and excellences, but

also because it is in one sense a tribute to America by its utilization of melodies of negro character in the thematic treatment. After an expressive introduction, the first theme is given out by the horns and shortly the New World character of the work is illustrated by a rollicking passage for flutes and oboes, followed by a theme for flute with subdued string accompaniment, which every one will recognize as borrowed from the negro jubilee melody, "Swing low, sweet Chariot." The remainder of the movement is devoted to a conventional but most unique and complicated working up of these simple thematic materials.

After a short introduction for wood winds and brasses a most bewitching melody is given to the English horn in the second movement accompanied by muted strings. Its loveliness and pathos can hardly be overstated. After a repetition of much of the introduction the beautiful melody returns and is soon followed by a more resonant theme for flutes and oboes. This in turn is succeeded by some complicated development leading up to the conclusion, the "swan song" of which is the beautiful melody already referred to, which seems even more beautiful in its new setting.

The Scherzo is in the usual form, and besides its own themes contains reminiscences of the first movement. The last movement not only deals with its own materials but those of all the other movements, including the beautiful horn theme of the second, and closes a symphony which, if not as orthodox as some of its predecessors, is yet full of beauty and deservedly a favorite.

*Overtures, In der Natur, Op. 91; Carnival, Op. 92;  
Othello, Op. 93*

The three overtures entitled above are grouped together for the reason that they were written as a trilogy by the composer and were intended to be played together. They were styled "Triple Overture" and were described in the program of the first performance as "Nature," "Life" ("Bo-



hemian Carnival"), and "Love" ("Othello"). The interrelation of the three seems somewhat forced, when judged by the titles, but they are connected by the link of one theme which is specially conspicuous in the first and third overtures, with a reference to it in the second.

As to the "Nature" Overture, Dvořák has left this clew to its meaning: "The composer chose in the part entitled 'Nature' to present the emotions awakened in a solitary walk through meadows and woods on a quiet summer afternoon when the shadows grow longer and longer until they lose themselves in the dusk and gradually turn into the early shades of night." The overture opens with the theme already mentioned, given out in the bassoon and violas with soft responses by the flute. It is developed in a graceful crescendo, and finally is announced fortissimo in full orchestra. After subsidiary passages the strings give out, pianissimo, a light and trifling little theme. This also is gradually worked up to a climax in which the first theme returns fortissimo. After the free fantasia, the third part begins with the first theme announced by English horn and bass clarinet. Further development follows, and the Coda opens with the first theme fortissimo in the horns and trumpets, accompanied by the violins and violas, after which the overture comes to a tranquil close.

The composer has also left a clew to the meaning of the "Carnival" Overture. He says he "imagines the lonely, contemplative wanderer reaching the city at nightfall, where a carnival of pleasure reigns supreme. On every side is heard the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of the people giving vent to their feelings in their songs and dance-tunes." The overture begins with a brilliant, vigorous theme, fortissimo, in full orchestra, describing the revelry of the people, which is freely developed. After subsidiary passages, the first and second violins introduce a second theme of a more quiet nature, a counter figure appearing in the oboes and clarinets. After its development, the opening theme returns in the violins, wood winds, and harp, and a fortissimo leads to an entirely new subject. The wanderer, mentioned in the composer's statement, accidentally

encounters some surreptitious lovemaking in a quiet corner, and this gives rise to an episodic melody alternately announced in flute and violins with an accompanying figure in the English horn. The episode is a charming one, but is of short duration, and leads to the original Allegro and passages from the first theme. After a brilliant climax, the first theme returns and is developed. The revelry is then resumed, and its musical description closes the overture.

Except for the "Nature" theme, which binds the three overtures together, the relation of "Othello" to its two companions is very vague. It is rather a love poem than an overture. The "Nature" theme appears in the introduction as typical of Desdemona. The main section opens with a theme which clearly depicts the passion of Othello. It is answered by the Desdemona theme as soon as it is stated, and in the alternate statements and responses, and the transitions from the tragic wrath of the one to the piteous appeals of the other, their combinations and contrasts, the interest of the overture consists.

*Overture, Husitzka. Op. 67*

The "Husitzka" Overture was composed in 1883, the occasion of its composition being a commission to write a piece for the opening of the new Bohemian Theater in Prague, which replaced one destroyed by fire two years previously. As the theater was a national one, all classes of the Bohemian people contributed toward its erection, and Dvořák's overture added to the brilliancy of the dedicatory ceremonies. For the subject of his work the composer selected a stirring national event—the struggle of the followers of Johann Huss, the religious martyr—and for its main theme an impressive and defiant theme from one of the Hussite battle hymns. Around this theme in its varying forms and expression the overture is built. It depicts the alternating hopes and fears of the Hussites, the fury of the strife, and, at last, in a jubilant climax, the triumphant outcome.

*Overture, Mein Heim. Op. 62*

The overture "Mein Heim" ("My Home") is based upon two themes from Bohemian folk songs. Both appear in the introduction, which, opening pianissimo, works up to a fortissimo. It gradually dies away, but soon through a vigorous crescendo leads to the main section of the overture, which opens with a new subject in dance time. After a brilliant development of this subject a quieter second subject appears, which is followed by subsidiary passages from the first. The first subject also appears in the Coda, closing the overture. The overture was written in 1882.

*Scherzo Capriccioso. Op. 66*

Dvořák wrote his Scherzo Capriccioso in the Spring of 1883, and it was published in the following year. It was played for the first time in America at a concert of the Brooklyn Philharmonic Society, November 8, 1884, Theodore Thomas having been the conductor. The Scherzo opens (Allegro con fuoco, 3-4 time) with a subject which, given out by the horns, may be regarded as the underlying basis of the work. But it is, however, introductory to the principal theme, which is announced by the full orchestra. A second subject, of waltz-like character, is heard in the violins and, after some development, the material of the first part is repeated. The Trio, in D major, opens with a theme of expressive character in the English horn, this being succeeded by another subject given to the strings. The remainder of the work is made up of development of former material and a modified repetition of the Scherzo, with a Coda built upon the subject which had been heard at the opening of the piece.

F. B.

*Slavonic Dances*

The Slavonic Dances which Dvořák composed, in the first instance, for piano (four hands) were the works which first

brought popularity to him. Simrock, the publisher who brought out the Bohemian master's earliest works, suggested that a set of Slavonic dances similar in vein to the Hungarian Dances by Brahms, would be likely to meet with favor from the public. In their original form Dvořák's Slavonic Dances were published in 1879 and so great was the success that Simrock urged the composer to arrange them for orchestra. It was the popularity of the Dances, too, which moved Dvořák to write a second series in 1886. There are sixteen of the Slavonic Dances in all.

F. B.

## ELGAR

1857—

### *Symphony No. 1, in A Flat. Op. 55*

- |                                    |                    |
|------------------------------------|--------------------|
| 1. ANDANTE. NOBILMENTE E SEMPLICE. | 3. ADAGIO.         |
| 2. ALLEGRO MOLTO.                  | 4. LENTO. ALLEGRO. |

SIR EDWARD ELGAR'S First Symphony was finished and produced in 1908 in Manchester, England. Upon the composer's own authority, "it is written out of a full life experience and it meant to include the innumerable phases of joy and sorrow, struggle and conquest, and especially between the ideal and the actual in life. . . . It is written in a cypher to which every hearer possesses a key in his own experience."

The introduction to the first movement contains the material with which the whole structure is built. The opening theme is given out in this introduction by the wood winds and violas with staccato accompaniment in the 'cellos and double basses, and is then repeated by full orchestra. At its close the principal subject appears in the first violins, clarinets and bassoons, and is repeated fortissimo following a passage for the strings. After a climax and a new motive for the violins, the second subject appears in the first violins. After development of all the previous material, a new motive is heard in the strings and the second section is worked out. A recapitulation and long Coda bring the movement to a close.

The second movement opens vigorously in the first violins, followed by a fortissimo passage in the strings, which leads to a second subject for violas and clarinets. The opening figure reappears, followed by the fortissimo passage, at the

end of which, the first theme is repeated. The Trio contains two themes, the first a duet for flutes, and the second for clarinets. After these themes are developed, and the recapitulation, a long Coda, constructed out of the first subject and the Trio, leads without stop into the third movement, the opening theme of which is the same subject as that which opened the second movement, but treated in different style, and also containing the opening theme of the symphony. After a second theme has been stated, the first returns in the strings and after development is followed by a new subject for the first violins, with which the movement closes.

The Finale opens with a slow introduction in which is heard one of the motives in the first movement. Other themes already heard are worked over and are followed by a second subject in the clarinets, violas and 'cellos. This in turn is followed by an episode, which was already suggested in the introduction. The second subject, which is in march rhythm, begins softly but reaches a climax for full orchestra. A masterly working out of the principal material of the symphony follows. The second subject is again stated and reaches a majestic climax for full orchestra. The fundamental theme dominates the close of the movement.

*Symphony No. 2, in E Flat Major. Op. 63*

1. ALLEGRO VIVACE E NOBILMENTE.
2. LARGHETTO.
3. RONDO. PRESTO.
4. MODERATO E MAESTOSO.

Elgar's Second Symphony was composed in 1900-1911 and first performed in London, May 24 of the latter year, and is dedicated "to the memory of His late Majesty, King Edward VII, with the gracious approval of His Majesty King George." Newman, the English critic and a close friend of Elgar, says that while the work is not written upon any program, "the dominant note of the poem is one of despondency, merging into hope at the end."

The first movement begins without introduction with a charming theme followed by four subsidiary themes which are skilfully treated. The second subject is given out by the 'cellos with a striking viola accompaniment and goes through the usual development. After a climax has been reached, a diminuendo leads to a passage for the muted strings. A very effective recapitulation of all this material brings the movement to its close.

After a short introduction for the strings, the second movement, which is somewhat in the style of a funeral march, opens with the principal theme given out in stately manner by clarinets, flutes, horn, trumpets and trombones. A passage for English horn and oboe leads to a new subject in the strings alone, followed by a motive, based upon the first theme, which, in turn, is succeeded by a new subject, given out by the horns. The development of this thematic material occupies the remainder of the movement.

A skilfully constructed Rondo takes the place of the usual Scherzo, the main theme of which is stated in the strings and wood winds. After repetition, a new passage occurs for strings and English horn. Upon the repetition of this passage a counter melody appears in the oboe. Development of this material, during which there is a long passage for strings alone, closes the Rondo.

The first and principal theme of the last movement opens in the 'cellos, wood winds and horns, and after treatment is followed by a second theme in the strings, and the third in the violins and 'cellos. The usual development follows and the symphony comes to a gradual and gentle close.

### *The Light of Life*

"The Light of Life," sometimes called a cantata, but by the composer himself a short oratorio, the text by Rev. E. Capel-Cure, was first performed at the Worcester (England) Musical Festival, September, 1896. The libretto has for its theme the miracle of the man who was born blind. The

solo parts are assigned as follows: soprano, mother of the blind man; contralto, narrator; tenor, the blind man; barytone, the Master.

The work opens with a meditation for orchestra, which is distinctly melodious—a characteristic not always found in Sir Edward Elgar's oratorios. The first vocal number is a male chorus ("Seek Him") sung by the Levites in the Temple courts, leading to a short tenor solo ("O Thou, in Heaven's Dome") in which the blind man prays for light. No. 3 is a short recitative for the narrator, leading to a chorus of the Disciples ("Who did sin?"). In No. 4, an expressive soprano solo ("Be not extreme"), the mother of the blind man declares that her son has not been punished for the sins of others. This is followed by recitative ("Neither hath this Man sinned") sung by the Master and leading to a massive but simple chorus, at times melodious, and again harmonious ("Light out of Darkness"). When this is closed, the story is resumed. The eyes of the blind man are anointed and he is told to wash in the Pool of Siloam. No. 8 ("Doubt not thy Father's Care") is an expressive chorus for sopranos and altos, followed by an ensemble, No. 9, of extraordinary instrumental effectiveness, in which the blind man is questioned by his neighbors as to the miracle. It is unusually strong and dramatic, working up through a fughetta to an eight-part climax. In No. 10 ("As a Spirit didst Thou pass") the blind man tells his story, which is followed by a vigorous choral dialogue between the Pharisees. No. 12 ("Thou only hast the Words of Life") is an arietta for the narrator. In No. 13 a new dramatic situation is brought out effectively by the orchestra in which the doubting Jews question the mother and the blind man. A beautiful solo and chorus by women ("Woe to the Shepherds of the Flock") follows, leading to a dialogue between the Master and the man He had healed, which closes with the most effective vocal number in the work—a solo for the Master ("I am the good Shepherd"). The chorus ("Light of the World"), a brief but triumphant expression of faith, closes the oratorio.



*The Dream of Gerontius*

"The Dream of Gerontius," poem by Cardinal Newman and set to music for mezzo soprano, tenor, and bass solos, chorus and orchestra, was first performed at the Birmingham (England) Festival of 1900. The theme of the poem is the dream of the dying Gerontius of his soul's passage to the unseen world, its reception by the angels, and the mysteries of that world.

The score is built up in the Wagnerian manner so closely that it contains no suggestions of the classical oratorio form. The orchestral prelude gives out no less than ten themes, which hold an important place in the body of the work and which must be kept in mind in order to form an intelligent idea of its meaning. The first tenor solo for Gerontius ("Jesu, Maria, I am near to Death") follows the prelude without break and this in turn is followed by a semi-chorus of devotional kind ("Kyrie eleison"). A brief tenor solo ("Rouse thee, my fainting Soul") is succeeded by a second semi-chorus ("Be merciful"), very tender and sweet in character. A longer solo for tenor ("Sanctus fortis") ensues, full of deep feeling and followed by a powerful interlude by orchestra. The voice, that of Gerontius, again comes in with a melancholy strain ("I can no more") developing into an expression of horror and dismay as in his disordered imagination he fancies himself pursued by fiends. A short chorus by the priestly assistants follows ("Rescue him, O Lord!"). As their prayer with its harmonious Amens dies away, Gerontius sings his dying song ("Novissima hora est"), and the jubilant massive chorus ("Go forth upon thy Journey") closes the first part of the oratorio.

The second part opens with an orchestral prelude significant of the soul's passage and its rest, leading to a dreamy poetical solo by the soul ("I went to Sleep, and now I am refreshed"), followed by a beautiful solo for the Angel, designated as the "Alleluia" ("My Work is done, my Task is o'er"). A dialogue ensues between the Angel and the soul and this is followed by a powerful scene, both vocal

and instrumental, representing the flight of the Angel with the soul through troops of raging demons whose howls gradually die away as the Angel nears the throne of God. Another dialogue follows between the soul and the Angel to which succeeds the chorus of the Angelicals, which is so divided as to produce a most impressive effect. A third dialogue ensues, begun by the Angel ("We now have passed the Gate") followed by the chorus ("Glory to Him"). After alternating passages for the soul and the chorus, the Angelicals unite in a mighty song ("Praise to the Holiest in the Height"). As the song dies away the soul hears the voices of men left on earth, and as the Angel explains the sounds a powerful bass solo by the Angel of Agony intervenes ("Jesu! by that shuddering Dread"). At its close the Angel repeats his "Alleluia," and amid the choruses of souls in purgatory and Angelicals the Finale begins with one of the most beautiful numbers in the work, the Angel's solo ("Softly and gently, dearly ransomed Soul"), and closes with the softly diminishing chorus of the Angelicals ("Praise to the Holiest").

### *The Apostles*

"The Apostles" was first performed at the Birmingham (England) Festival of 1903. Like "The Dream of Gerontius," it is constructed upon a series of motives, though upon a much more extensive scale, as it embodies no less than eighty distinct themes. The orchestra is unusually large, and includes a shofar, or ancient Hebrew trumpet. The characters are the Blessed Virgin and the Angel, soprano; Mary Magdalene, alto; Saint John, tenor, who is also the Narrator; Jesus, Saint Peter, and Judas, basses.

The orchestral prelude is an epitome of the whole oratorio. The choral part is majestic in character, and the instrumental accompaniment gives out the typical themes. The first scene is the calling of the Apostles, following Jesus' night of prayer on the mountain, and introduces angelic voices declaring hope for the world, with gentle pastoral accom-

paniment. This leads to "The Dawn" and the chorus of the watchers on the temple roof ("It shines"), followed by the chorus within the temple ("It is a good Thing to give Thanks") accompanied by the shofar and orchestra sounding the calls which are so familiar to the Jewish synagogue. The song of the watchers is also based upon an old Hebrew melody. The scene concludes with the calling of the Apostles, introduced with the recitative ("And when it was Day"), leading into an ensemble of Apostles' themes.

The second scene is "By the Wayside," in which the Beatitudes are expressed with the simplicity and impressiveness befitting their character. The third scene, "By the Sea of Galilee," introduces Mary Magdalene in the most powerful and descriptive passage of the whole work ("O Lord Almighty, God of Israel"). Then follows a bright, tripping choral fantasy describing her past life; and lastly she sees the storm and the stilling of the sea from the tower of Magdala and describes it to a characteristic storm accompaniment. In a later passage her conversion is announced, and a solo quartet and chorus ("Turn you to the Stronghold") with an independent accompaniment bring Part I to a close.

Part II deals principally with Christ's Passion, and opens with a solemn instrumental prelude. The betrayal scene is developed at considerable length, the most beautiful feature of it being the choral passage ("And the Lord turned and looked upon Peter and he went out and wept bitterly"). Judas' remorse is impressively described in the soliloquy ("Our Life is short and tedious"), changing to a wailing farewell to life as he hears the shouts of the rabble ("Crucify him"). In the crucifixion scene ("Golgotha") the tragedy is only briefly but solemnly indicated in the instrumentation which gives expression to the cry "Eli, Eli lama sabachthani," the only vocal part being a short dialogue between Mary and John. The sixth scene, "At the Sepulchre," is in striking contrast with the last. The music describes the early morning. The song of the watchers is heard again and the first jubilant Alleluia of the angels ("Why seek ye the Living among the Dead?"). "The Ascension" closes the oratorio.

It is given to a semi-chorus of female voices, to whom the mystic chorus is assigned; a chorus of female voices in four parts; four soloists; a chorus of male voices and orchestra and organ, all uniting at the end in a mighty "Alleluia."

### *The Kingdom*

"The Kingdom," which was written for the Birmingham Festival of 1906, is a continuation of the composer's scheme as first displayed in "The Apostles." It has four solo parts: the Virgin Mary, soprano; Mary Magdalene, alto; Saint John, tenor; and Saint Peter, bass. The chorus alternately fills the part of the disciples, the holy women and the people. In one passage there is also a mystic chorus.

The composer has constructed this work upon typical themes in the Wagnerian manner. There are seventy-eight of them in its contents, some of them from "The Apostles" appearing with the rest in the prelude called "Jerusalem." The first division of the work is called "In the upper Room," and follows the prelude without break. It opens with a quartet and chorus ("Seek first the Kingdom of God") in which the disciples call upon their followers to seek the kingdom of God and His righteousness. The Eucharist service is held, in which appears an antiphonal melody ("O sacrum Convivium"), followed by an outburst of praise and an elaborate Amen. In a second section lots are cast for a successor to Judas. There is a chorus of disciples pronouncing execration upon his memory ("Let his Habitation be desolate"); and after this a solo quartet in which the chorus eventually joins, declaring that the lot has fallen upon Saint Matthias.

The second division shows the two Marys at "The Beautiful Gate." It is a short, graceful idyllic scene in which only the two participate. Their duet ("The Singers are before the Altar") is made all the more impressive by some of the motives from "The Apostles," notably the melody sung by the watchers on the roof. The third division, "Pente-

cost," with its subdivision, "In Solomon's Porch," is the longest and most elaborate section of the work. The descent of the Holy Ghost and the symbolizing of "tongues parting asunder like as of fire" are brought out powerfully by the use of the mystic soprano and contralto chorus and the descriptiveness of the thrilling and picturesque accompaniment heightened by the organ. In the scene "In Solomon's Porch," where the people express their surprise at the Galileans speaking in other tongues, the composer displays an extraordinary control of technique in expressing the situation. Peter's address ("Ye Men of Judæa") follows, succeeded by an invocation to the Holy Spirit, which makes an impressive climax to the scene.

The fourth division, "The Sign of Healing," includes "At the Beautiful Gate," and "The Arrest." The music of the first section, describing the healing of the lame man at the gate and Peter and John's appeal to the people, is of a quiet, peaceful nature but changes in "The Arrest" scene where the disciples are apprehended because they proclaimed in Jesus the resurrection from the dead. Mary's soliloquy ("The Sun goeth down"), in which two Hebrew hymns are utilized, is the feature of this scene. Though first expressed in a calm, tranquil manner, with subdued accompaniment, it reaches an impassioned climax in the Finale.

The fifth division, "The Upper Room," closes the oratorio. It opens with an expression of joy by the disciples and holy women ("The voice of Joy is in the Dwelling of the Righteous"), leading to the scene of "The Breaking of Bread," which is simple, yet very expressive. After its climax the voices softly declaim the Lord's Prayer, closing upon "For ever and ever, Amen" in a powerful climax. A chorus of a solemn nature ("Thou, O Lord, art our Father") brings the oratorio to its close.

*Overture, In the South (Allassio). Op. 50*

In the overture under review, "conceived on a glorious spring day in the valley of Andorra," Elgar beautifully blends

the joys of nature with the recollections of the past. The score has the motto: "A land which *was* the mightiest in its old command and *is* the loveliest; wherein were cast the men of Rome. Thou art the garden of the world."

The overture opens with a short, breezy theme given out by clarinet, horns, violins, and 'cellos to an accompaniment of the other strings and wood winds. Other figures are developed from this and lead to a vigorous and exultant climax. Gradually the music grows more tranquil, and the wood winds and muted strings engage in a pastoral dialogue, presenting the episode of "a shepherd with his flock and his home-made music." As it dies away the drums and double basses prepare for the entrance of the first sustained theme of the overture, the preceding ones having been fragmentary, which is given out in first violins and as solo for viola and 'cello. Another tranquil passage follows, the two forming, as it were, a sort of dreamy reverie, from which in the final working out we pass to the episode, "the relentless and domineering invading force of the ancient day and the strife and war of a later time." It is a strong tone-picture of war and violence. As the tumult dies away, the episode changes to one of charming beauty—the shepherd's melody for violin solo to the accompaniment of first violins divided into threes, four solo second violins and harps. The song is repeated in the first horn, passing to the violins and violas pianissimo throughout. Bits of other themes are woven in, after which the solo viola leads to the recapitulation, which closes this beautiful overture in an elaborate and joyous manner.

*Concert Overture, Cockaigne (In London Town)*  
*Op. 40*

The concert overture, "Cockaigne," presents a panorama of London street scenes. According to the composer's program he intends to describe "the sights a pair of lovers encounter during an afternoon's stroll in that city." The

overture opens with a picture of the life and animation of the streets. Then follows a section devoted to the ardor of the lovers themselves as they turn aside into one of the parks and enjoy themselves in a sequestered spot. Their loving conversation is interrupted by gamins who discover them. They seek the streets again and watch the approach of a military band whose music is heard in the distance, grows louder, and gradually dies away. Then they enter a church where the organ is being played, but as the noise from without penetrates the church the rest of the overture is of a mixed secular and religious character. Passing once more into the street, our lovers find all their former experiences repeated and intensified.

*Concert Overture, Froissart. Op. 19*

The "Froissart" Overture was one of Elgar's earlier works. Its motto, "When Chivalry lifted up her lance on high," is from one of Keats' poems, and indicates the general character of the music. The overture opens with a vigorous martial introduction, after which a stately first theme is given out pianissimo. Its development with new subsidiary material is very effective, and leads finally to the reappearance of the theme fortissimo. As this part of the movement dies away, the second theme, with a counter-theme in solo clarinet and first violins, appears, the former being most conspicuous in the development, at the close of which the first theme is again heard. In the closing section the second theme and its counter-theme appear, but this time the latter is given to the clarinets, the elaboration of which brings the overture to a fine concluding climax.

*Suite, The Wand of Youth. Op. 1 a*

The suite, "Wand of Youth," has an interesting history. In his twelfth year Elgar wrote a fairy play, "The Wand

of Youth," and supplied the incidental music, the whole to be performed by members of the Elgar family. Forty years later, in 1907, he recast this music for concert purposes in two suites. The first is in seven short movements. The first, "Overture," opens with the theme in the strings, followed by full orchestra. The second theme, a graceful melody, follows, succeeded by recapitulation and a Coda based on the opening theme. The second movement, "Serenade," is introduced in the strings, the first theme announced by clarinet with accompaniment in strings and harps. This is followed by a new subject in first violins, which after its statement repeats the first theme. The third movement, "Minuet," is written in the old stately style for strings, wood winds, and horns, the violins announcing the theme. The fourth movement is a fairy rhythm called the "Sun Dance," the theme of which is announced in the wood winds. The second theme is given out by strings and clarinet and is followed by a waltz rhythm for the oboe and subsequently for first violins. After repetition of this material, a Coda closes the movement. The "Fairy Pipers" is the fifth movement, which is based upon two themes—the song of the pipers, given out by the clarinets, and a second melody by the strings. The sixth movement, "Slumber Scene" is entirely for two bassoons, one horn, and muted strings, the theme announced pianissimo in the violins. The last movement, "Fairies and Giants," a Presto, opens in the 'cellos and double basses, followed by the wood winds, which take up a light figure, repeated by the strings. After the development of this material the giants have their turn in an unmistakably portentous section of the movement as compared with the light, sprightly opening. It is followed by a repetition of the fairy music, with suggestions of the giants, and a Coda closes the suite.

### *Variations. Op. 36*

The "Variations," Op. 36, or, as the composer himself styles the main theme, the "Enigma," was first performed in



London in 1899. The score comprises a theme and fourteen variations, and is dedicated to fourteen of his friends.

Each of the "Variations" is headed by the initials of the friend to whom it refers, but it is not easy, considering the concealed identity of the friends, to understand their idiosyncrasies from the musical descriptions. Its opening theme is strong and expressive, and the succeeding variations are sketched in a masterly manner, some of them powerful, bold, and heroic, others vivacious, animated, and tranquil, and now and then one so graceful in its melodiousness as to indicate that it represents one of the gentler sex. The final variation is one of great brilliancy and broad scoring, serving as a climax to the other thirteen. As the composer takes all his music seriously, there is very little sentiment and still less humor in these sketches. His fourteen friends, judged by their musical portraits, are fourteen serious persons, genial, refined, and intellectual.

*Introduction and Allegro. Op. 47*

The "Introduction and Allegro" was first performed in London in 1905. It is written for a solo quartet (two violins, viola and 'cello) and string orchestra. The composer states that he was impressed by the sound of distant singing to which the cadence of a falling third caught his fancy. "From the train of thought thus generated sprang the main theme of the work, the pseudo Welsh tune. Later on, a song heard in the Valley of the Wye reinforced the Welsh impressions and led to the completion of the work." It opens with a theme given out in all the strings, followed by another subject. After development, the Welsh melody appears in the viola. Following further treatment of the first theme and Welsh tune, the Allegro begins with a theme in the first violin. This in turn is developed and the second theme appears in the quartet, alternating with the other strings. The Welsh theme is once more suggested and followed by a fugato, introduced in the second violin. All this material is

developed and the recapitulation ends with the first theme of the Allegro.

*Symphonic Prelude, Polonia. Op. 76*

Elgar's symphonic prelude, "Polonia" is one of the few compositions by an eminent composer, inspired by the European war. The composer says of it, "that some sort of symphonic prelude might be practical and perhaps even a useful tribute to my friend Paderewski for the concert in aid of his countrymen was the final inducement to weave into a concise orchestral movement some typical Polish themes."

After a brief introduction a martial theme by the composer himself is heard in the brasses and wood winds. After it reaches its climax three national themes are introduced. The first appears in the 'cellos and English horn, thence transferred to full orchestra; the second march tempo in the 'cellos and bassoons, then fully orchestral; and the third, "Poland is not yet lost" in full orchestra. After repetition of the martial theme, the muted violas and 'cellos give a suggestion of Chopin's G minor nocturne, followed by phrases in the violins from Paderewski's "Polish Fantasie." These are followed by the march, worked up to a vigorous climax, based upon the opening theme.

*Pomp and Circumstance. Op. 39*

"Pomp and Circumstance" is the stately title of several military marches. They are similar in form, being in strictly march rhythm with Trio. The first is in A minor, Allegro molto, the first part of the movement repeated after the Trio, and closes with a short Coda. The second is constructed in a larger manner, an introduction leading to the march. The Trio leads to a repetition of the first part, which is followed by the theme of the Trio. A short Coda concludes the spirited works.

## ENESCO

1881 —

### *Suite for Orchestra. Op. 9*

**G**EORGES ENESCO, who was born at Cordaremi, Roumania, in 1881, was educated musically for the most part in Austria and France. In the latter country he studied with Gabriel Fauré (composition) and Martin Marsick (violin) at the Conservatoire of Paris.

"Most of the creative work by Roumanians," Enesco has said, "has been done in the last fifteen years. Our music, curiously enough, is influenced not by the neighbouring Slav, but by the Indian and Egyptian folk songs, introduced by the members of those remote races, now classed as gypsies, brought to Roumania as servants of the Roman conquerors. The deeply Oriental character of our own folk music derives from these sources and possesses a flavor as singular as it is beautiful."

The suite, Op. 9, was played for the first time by Colonne's orchestra, Paris, in 1903. In America it was first heard at a concert of the Philharmonic Orchestra, New York, January 3, 1911, under the direction of Gustave Mahler. The work, which was dedicated to Camille Saint-Saëns, contains four movements: I. *Prélude à l'Unisson* (Modérément, C major), scored for strings and kettle-drum and leading directly into II. *Menuet lent* (Slow Minuet) whose principal theme is stated by a solo violin and solo violoncello in octaves. III. *Intermède* (Gravement, A major, 2-4 time). The movement is based, for the most part, upon the theme with which it begins in the strings. IV. *Finale* (Vif, C minor, 6-8 and 3-4 time). This closing section of the suite uses a constant interchange

of two beats and three beats in a measure. At the opening there is a figure for the double-basses, pizzicato, which is kept up for seventy-six measures.

F. B.

*Roumanian Rhapsody, A Major, Op. 11, No. 1*

Enesco has written three Roumanian Rhapsodies for orchestra, of which this and another (No. 2) in D major, were played for the first time at a concert given by Pablo Casals at the Salle Gaveau, Paris, February 7, 1908. The first Rhapsody, dedicated to B. Crocé-Spinelli, is founded on Roumanian airs which appear successively and are treated in variation form rather than developed.

F. B.

*Roumanian Rhapsody, D Major, Op. 11, No. 2*

The second Roumanian Rhapsody by Enesco opens with a subject (Lent, D major, 4-4 time) which, although it is not the principal theme, is given considerable employment in the course of the work. The first subject is announced by the strings and twice repeated, each time more fully scored. The flute and oboe successively give out declamatory passages and suggestions of the opening measures are heard from the violins. Soon a new melody (expressif et très douloureux) is played by the English horn, while the strings play a tremolo near the bridge of their instruments. This idea is worked over and is followed by a return to the first theme fortissimo, this leading into the closing section (Vif, 2-4 time), the theme of which is played by a solo viola.

F. B.

## DE FALLA

1877 -

### *Suite, The Three Cornered Hat*

**M**ANUEL DE FALLA, one of the most noted composers of modern Spain, was born at Cadiz, where he received his first instruction in music from Mlle. Elois Galluzo. Later he was taught in Madrid by Jose Trago (piano) and Felipe Pedrell (composition). In 1907 he went to Paris and came under the artistic influence of the modern French school—Debussy, Ravel, Dukas and others. At the outbreak of the Great War de Falla returned to Spain.

The suite "El Sombrero de Tres Picos" ("The Three Cornered Hat") is drawn from a ballet which was composed as the result of a commission given to de Falla by Serge Diaghileff, when the latter's Ballet Russe visited Spain in 1917. The ballet was produced for the first time at the Alhambra Theater, London, July 23, 1919. The story of the work, derived from a novel by Alarcon, concerns a miller and his handsome wife. The latter has been annoyed by the attentions of the Corregidor, a judge who, like most officials in Spain, wore a three-cornered hat. The action concerns the pursuit of the woman by the judge and his final discomfiture. There are three movements in the suite: I. The Neighbours (*Allegro ma non troppo*); II. The Miller's Dance (*Poco vivo*); III. Final Dance (*Poco mosso*).

F. B.

### *Suite, Love the Sorcerer*

This work, like the suite "The Three Cornered Hat," is drawn from a ballet. It was conceived in 1914-15 and was

given in the latter year as a choreographic fantasy for voice and small orchestra at the Teatro de Lara, Madrid. Later de Falla revised the composition and it was given as a concert piece in 1916 at Madrid under the direction of E. Fernandez-Arbo. In this revised form "Love the Sorcerer" ("El Amor Brujo") was scored for two flutes, piccolo, oboe, two clarinets, bassoon, two horns, two trumpets, kettle-drums, bells, piano and strings. A mezzo-soprano voice sings back-stage, but the voice in concert performances is often replaced by a wind instrument. Although the work is very nationalistic in character it may be said—on the authority of the composer himself—that no folk tunes have been used in it.

The story of "El Amor Brujo" is as follows: Candelas, a beautiful gypsy, has been loved by another gypsy—a fascinating, jealous, dissolute fellow—with whom Candelas has been unhappy while he lived and who, now that he is dead, is afraid that he will come back and continue to love and claim her in his old fierce caressing way. But another young man comes into the girl's life. Carmelo, a handsome, dashing swain, falls in love with her. Candelas half consents to return the man's advances, but whenever she is on the point of meeting Carmelo half-way the specter of the dead lover returns to terrify her. Finally the ghost frightens Candelas away from Carmelo. The man now bethinks himself of a means by which he can break the spell. As the specter in life was a faithless pursuer of women, it is probable that even in death he may be fascinated by one. Carmelo, who has known the ghost in the flesh, persuades Lucia, a friend of Candelas, to permit the specter to make love to her. While this ruse is being effected, Carmelo and Candelas rush into each other's arms and exchange the kiss that defeats the evil influence of the dead man and the ghost is laid for ever and a day. There are twelve movements in the suite, but these are not drawn in the sequence in which they appear in the ballet.

F. B.

## FLOTOW

1812—1883

### *Overture to Martha*

**F**RIEDRICH VON FLOTOW was one of the musicians who, born in a foreign country, exercised considerable influence upon the music of France. For a number of years he lived in Paris, and only the Revolution of 1848 drove him from that city to Germany, his native country. "Martha" is not only Flotow's most popular opera, but it has long been one of the most frequently performed works in the operatic repertory. The composition passed through several stages before it arrived at its present form. It had formed the basis of a ballet as early as the seventeenth century—its title was "Chambrières à Louer" ("Chambermaids for Hire")—and it enjoyed some success in Paris of the nineteenth century as a vaudeville entitled "La Comtesse d'Egmont." It was from the latter piece that Marzillier, ballet master of the Opéra, Paris, concocted a ballet which, under the name "Lady Henrietta, ou la Servante de Greenwich," was provided with music by Robert Burgmüller, Eduard Deldevez and von Flotow. The piece was produced February 1, 1844, and made a mild success. It was soon forgotten by everyone except Flotow, who, believing that the adventures of Lady Henrietta might form an effective opera, persuaded his friend, W. Friedrich, to turn the ballet into a libretto. Friedrich, a Viennese, wrote the text in German and under the name "Martha" the opera was produced at the Kärthnerthor Theater, Vienna, November 25, 1847, with extraordinary success. The triumph of "Martha" led to its speedy production in other cities. Three months after the Vienna première it was given in Berlin; in Prague the following month. The first production in America was in

New York in 1852, with Mme. Anna Bishop in the title-rôle.

The story of "Martha" is one of a woman of fashion, Lady Harriet Durham, and her maid, Nancy, who, bored with life at the court of Queen Anne, betake themselves to a fair at Richmond and hire out as servant-girls under the respective names of Martha and Julia. They are employed by two young farmers, Lionel and Plunkett. But the joke soon palls and the women, assisted by Lady Durham's cousin, Sir Tristram, disappear when the farmers have betaken themselves to bed. Lionel, however, has fallen in love with Martha, after she has sung to him "The Last Rose of Summer," and after various vicissitudes, proving that the course of true love runs roughly, it is shown that he is the rightful heir to the Earldom of Derby and all ends in happiness and light.

The overture to "Martha" opens with an Introduction (Andante con moto) which leads into a section (Larghetto, A major, 9-8 time) whose subject is drawn from that of the quintet in the opening act. The main movement (Allegro vivace, A minor) follows. In the middle of this the key changes to C major and there is heard the theme of the chorus sung by the servants off-stage in the opening act. A crescendo culminates in a fortissimo, upon which the subject of the Larghetto recurs in grandiose fashion. A short Coda (Allegro vivo) brings the overture to a conclusion.

F. B.

### *Overture to Stradella*

"Stradella," opera in three acts, was written in the first instance as a musical piece to a text by Deschamps and Pacini and produced at Paris in 1837. Flotow then gave the libretto to his friend, W. Friedrich, of Vienna, to work up into a grand opera text. The work was produced at Hamburg, December 25, 1844, and in that city, as in other German towns, achieved marked success. Its triumphs in other countries, however, have been small, and at the present time the only surviving portion of the opera is the overture, which is frequently performed at concerts of the lighter music. The plot of the opera was



based upon the life of Alessandro Stradella, a composer of the seventeenth century who was born either at Naples or Venice about 1645 and who, in consequence of his amorous intrigues, is supposed to have been murdered at Genoa about 1670. Much of his life-story is purely legendary, and it is upon the fiction that the various operas entitled "Stradella" have been based. The principal of these stories is concerned with the two assassins who, having been sent to murder Stradella, are so moved by his music that they refuse to take his life. Flotow's opera makes use of this incident.

The overture begins (*Andante quasi Adagio*, D major, 3-4 time) with the subject of the hymn "Jungfrau Maria," sung by Stradella in the last act. This is followed by the main movement (*Allegro*, D minor, 2-2 time), its theme given out by the violins. A bustling tutti leads to the second subject—in F major—whose melody is that of the Bell chorus, "Hört die Glocken freundlich locken," of the second act. Another sonorous tutti supervenes and there is some development of the first theme, this eventually leading to the recapitulation, in which the two subjects are re-heard. The overture closes with a fortissimo and dignified Coda.

F. B.

## FOOTE

1853—

### *Suite in D Minor. Op. 36*

THE suite in D minor by the American composer, Arthur Foote, was first performed by the Boston Symphony Orchestra in 1896. It is in four movements: 1. Allegro energico con brio. 2. Expressivo, non troppo adagio. 3. Andante expressivo con moto, and variations. 4. Presto assai. The first movement opens at once with a bold theme, which, after development, gives place to a second and more cantabile theme sung in the strings. It is elaborated in them, as well as in the wood winds and horns, until the first theme returns. The two themes are then worked out, and the movement closes with a brilliant and vigorous Coda. The second movement is in a quieter mood, opening with a cantabile theme in the strings, extended in the wood winds and horns. The second theme is given out fortissimo by the horns, trumpets, and trombones, and, gradually subsiding, is transferred to the wood winds with string accompaniment. After its return in full orchestra the first theme is again heard, as a solo for the horns and 'cellos with accompaniment in the strings and wood winds, closing the movement. The third movement is a plain theme with seven variations, given out originally by the strings and eventually taken by the wood winds. The last movement consists of the free development of two sharply contrasted themes, at times in fugal form, and closes in a vigorous manner.

*Four Character Pieces. Op. 48*

The four character pieces, inspired by verses from Omar Khayyám's "Rubáiyat," were written in 1900. The composer himself has furnished the following analysis of them:

"Iram indeed is gone with all his Rose,  
And Jamshyd's Sev'n-ring'd Cup where no one knows;  
But still a Ruby kindles in the Vine,  
And many a Garden by the Water blows."

*Andante comodo*, in B major and 3-4 time: The theme heard at the outset in the solo clarinet runs through the whole, with a contrasting counter-subject; while always there is an accompaniment persisting with a "strumming" sort of rhythm.

## II

"They say the Lion and the Lizard keep  
The Courts where Jamshyd gloried and drank deep:  
And Bahrám, that great Hunter — the Wild Ass  
Stamps o'er his Head, but cannot break his Sleep."

*Allegro*, in B minor and 3-4 time: The basis of this is a strongly accented theme stated at the commencement in the first violins. For this the fullest orchestra is used, and there are occasional touches of cymbal, tambourine, etc.

The middle part is as a revery:

"Yet ah, that Spring should vanish with the Rose!  
That Youth's sweet-scented manuscript should close!  
The Nightingale that in the branches sang,  
Ah whence, and whither flown again, who knows!"

In this the accompaniment is softly given in the strings, harp, etc., the melody being sung by clarinet and flute. This dies out, and the first theme returns — ending *fortissimo*.

## III

"A Book of Verses underneath the Bough,  
A Jug of Wine, a Loaf of Bread — and Thou  
Beside me singing in the Wilderness —  
Oh, Wilderness were Paradise enow!"

Commodo, in A major and 4-4 time: The subject heard at the start in the strings appears in changing forms, without any other contrasting theme, and is based throughout on an organ-point on the dominant (prolonged E in the bass). It fades out in the strings in their highest positions, with a few last E's in the harp.

## IV

“Yon rising Moon that looks for us again—  
How oft hereafter will she wax and wane;  
How oft hereafter rising look for us  
Through this same Garden—and for *one* in vain!”

With strongly marked rhythm, in E minor and 6-8 time: After some chords, harp and strings pizzicato, the theme enters in the solo horn and 'cello—rises to fortissimo and, again, dies out in the E minor chord, being succeeded by the *Più allegro* (in B major and 3-4 time) —

“Waste not your Hour, nor in the vain pursuit  
Of This and That endeavor and dispute;  
Better be jocund with the fruitful Grape  
Than sadden after none, or bitter, Fruit.”

This next is a sort of Scherzo, toward the end of which is a reminiscence of the theme of the first piece, fortissimo. This subsides, and after a pause the first theme returns, with a wavy accompaniment in divided strings—the movement proceeding thence to an expressive pianissimo close.

# FRANCK

1822-1890

## *Symphony in D Minor*

1. LENTO. ALLEGRO NON TROPPO.

2. ALLEGRETTO. - *cheery but serious*

3. ALLEGRO NON TROPPO.

THE symphony in D Minor, which was first performed at the Paris Conservatoire, February 17, 1889, has been furnished with an analysis by the composer himself, the main points of which follow. It opens with a slow and sombre introduction, the principal motive of which is developed through thirty measures and leads to the Allegro, or first movement proper, which is energetic in style. After a reentrance of the motive of the Lento and the development of that of the Allegro, the second theme appears, and this in turn is followed by a third, which is highly developed. A return is made to the first theme which is given out fortissimo. The theme of the movement proper is resumed, leading to the conclusion of this division of the symphony.

The second movement opens with pizzicato chords for string orchestra and harp, followed by a sweet and melancholy theme given out by the English horn. This section of the movement is closed by clarinet, horn, and flute, after which the violins announce a second theme. At the conclusion of its development, the English horn and the various wind instruments take up fragments of the first motive, after which follows a Scherzo division. At the close of this sprightly Scherzo, the entire opening period, as announced by the English horn, is combined with the theme of the Scherzo, the latter being assigned to the violins.

The third movement opens brilliantly in contrast with the sombreness of the two preceding ones. The principal theme is stated in the 'cello and bassoons, and after development a new theme appears in the brasses, continued in the strings, after which a new subject occurs in the basses, followed in its turn by the theme of the second movement in the English horn. After development of the first subject of the movement in the first violins a retard is followed by a suggestion of the second movement theme in the oboe. After a pause, development of previous material leads to a climax, the full orchestra recapitulating the principal subject of the movement. The Coda follows with suggestions of the second theme in the first movement as well as its opening theme, the movement closing with its principal subject.

#### THE BEATITUDES

"The Beatitudes," written in 1870 and published in 1880, the text, a poetical paraphrase of the Gospel, by Lady Colomb, is divided into nine parts—a prologue and eight beatitudes. The prologue, an impressive number, is set for tenor solo ("Dark brooded Fear over the Land"), and celestial chorus ("Oh, blessed be He!") with orchestra.

#### First Beatitude

*("Blessed are the poor in spirit: for theirs is the kingdom of heaven.")*

The first beatitude opens with a passionate and energetic terrestrial chorus ("All the Wealth of the Earth"). The celestial chorus softly responds ("When our Hearts are oppressed"). The voice of Christ is now heard in a song ("Blessed be") of exquisite tenderness and beauty, which is taken up by the celestial chorus with a rich accompaniment, and closes the beatitude.

## Second Beatitude

*("Blessed are the meek: for they shall inherit the earth.")*

The second beatitude, introduced by the oboe with a tremolo accompaniment of the strings, opens with the terrestrial chorus ("The Earth is dark"), followed by the celestial chorus ("Poor human Souls"). The voice of Christ closes the number with the tender strain ("Oh, blessed are the Meek").

## Third Beatitude

*("Blessed are they that mourn: for they shall be comforted.")*

The third beatitude opens with the strongest chorus in the work ("Grief over all Creatures"). It is followed by a mother's lament over the empty cradle; the wail of the orphan over its wretched state; the sorrow of husband and wife over separation; and the slave's prayer for liberty. As the different voices unite in a farewell, the gentle voice of Christ is heard again ("Blessed are the Mourners"), followed by an inspiring celestial chorus ("Oh, blessed forever").

## Fourth Beatitude

*("Blessed are they which do hunger and thirst after righteousness: for they shall be filled.")*

After an impressive and mystical prelude the fourth beatitude is introduced by a dramatic tenor solo ("Where'er we stray, stern Fate enthalls us"), and concludes with another of the gentle melodies of the Christ voice ("Oh, happy he").

## Fifth Beatitude

*("Blessed are the merciful: for they shall obtain mercy.")*

A beautiful string quartet opens the fifth beatitude, followed by an expressive tenor solo ("Like beaten Corn Sheaves"). In almost furious accord rises the appeal of the slaves ("King all glorious"), ever increasing in power and rising to a tremendous climax. The remainder of the beatitude is in striking contrast. First is heard the voice of Christ ("Vengeance belongeth"), followed by the celestial chorus for sopranos and tenors in unison ("Ever blessed are they"), which is one of the sweetest passages in the work. This in turn is followed by the song of the Angel of Forgiveness ("Holy love, sweet Pardon"), a repetition of the celestial chorus closing the number.

## Sixth Beatitude

*("Blessed are the pure in heart: for they shall see God.")*

After a short prelude, which is scored with masterly skill, follows a chorus of heathen women ("The Gods, from us their Faces turning") succeeded by a chorus of Jewish women ("Thou, who once to our Sires appeared"), the two afterwards uniting in a mass chorus of great beauty. Four Pharisees, after brief solos, unite in a descriptive quartet ("Great God! from early youth"). Then follows an impressive song by the Angel of Death ("I gather in each Soul immortal"). The celestial chorus responds gently ("Earthly Knowledge"). The voice of Christ intervenes ("Oh, blest are the Pure") and the chorus closes ("Then purge from your Hearts").

## Seventh Beatitude

*("Blessed are the peacemakers: for they shall be called the children of God.")*



The seventh is one of the most dramatic sections of the work. It opens with a bitter and vehemently declamatory air by Satan (" 'Tis I whose baneful Spell"). The effect grows more and more passionate and furious as one after the other choruses of tyrants, pagan priests, and the multitude, enter. To them succeeds the tender voice of Christ ("Blessed are they"), followed by a remorseful wail from Satan ("Ah! that Voice") and the famous quintet of the peacemakers ("Evil cannot stay").

### Eighth Beatitude

*("Blessed are they which are persecuted for righteousness' sake: for theirs is the kingdom of heaven.")*

The last beatitude opens with another vehement outburst from Satan ("Not yet defeated"), followed by the chorus of the just ("Hear us, Justice eternal"). Satan once more breaks out in angry denunciation ("Insensates! this wild delusion") and gives place to the Mater Dolorosa, heard in the majestic song ("Stricken with Sorrow"). Satan recognizes his fate in another remorseful song ("Mine the Doom she hath spoken"). The tender strains of the Christ voice ("O ye Righteous!") are heard. Satan in a brief passage owns His power. The voice of Christ is heard for the last time gently calling ("Oh, come, ye of my Father 'beloved"), and the celestial chorus brings the work to a close with a grand hosanna.

### *Symphonic Poem, Les Eolides*

In the symphonic poem, "Les Eolides," the first of Franck's works of this class, Leconte de Lisle's poem of that name is used as the subject. It was played for the first time at a concert of the Paris Société Nationale, May 13, 1877, and was hissed. Seventeen years later it had another hearing and was received with enthusiasm. The work is written in a single movement, *allegretto vivo*, and the music tells its own story.

It is purely free and unconventional, the composer letting his fancy run untrammelled after the opening motive, which gives expression to the first lines of the poem, "Oh, floating breezes of the sky, sweet breaths of the fair Spring that caress the hills and plains with freshest kisses." The sentiment of the poem is admirably reproduced in this graceful and picturesque music.

*Symphonic Poem, Le Chasseur Maudit*

The symphonic poem, "Le Chasseur Maudit," was written in 1883 and first performed in the following year. It is based upon the familiar ballad of Bürger's, "Der wilde Jäger" ("The Wild Huntsman"), and is divided into four sections, for which the composer has provided a program. In the first movement, amid the pealing of bells, the shouts of the crowd, and the intoning of a chant, the hunting horn of the Count of the Rhine is heard as the huntsmen prepare for the chase. In the second movement the chase is in full progress over the fields and moors. A voice bids the Count listen to the pious chant, but he refuses and urges his horse forward. In the third movement he is found alone; his horse cannot move, nor will his horn utter a sound. A strong piercing theme gives out the curse, "Desecrator, be forever driven by the Evil One." In the last movement flames shoot up and the Count flies, forever pursued by demons.

■

## GERMAN

1862 -

### *Three Dances from Henry VIII*

EDWARD GERMAN, whose name is really German Edward Jones, received his musical training at the Royal Academy of Music, London. He began his career by playing the violin in London theaters. In 1888 he became musical director at the Globe Theater, that position having been given him by Richard Mansfield, the American actor, who was giving a season of plays there. German composed for Mansfield's production of Shakespeare's "Richard III" an overture and incidental music that attracted much favorable attention. It was the success of the English composer's music which procured for him the commission to write incidental music for a production of Shakespeare's "Henry VIII" which Henry Irving was making in 1892 at the Lyceum Theater, London. For that music he paid German a sum of \$1,500. The music consisted of an overture, five entr'actes, a setting of the song "Orpheus and his Lute" and some miscellaneous incidental music. The three dances were performed in the first act of the drama, the scene being Cardinal Wolsey's reception at York Place. The popularity of the dances became very great and they are still frequently performed upon "popular" programs. The dances are as follows: I. Morris Dance. A minor, Allegro giocoso, 2-4 time. II. The Shepherd's Dance. Allegretto quasi Andantino, G major, 6-8 time. III. Torch Dance. Allegro molto, D major, 2-4 time.

F. B.

## GLAZOUNOV

1865 -

### *Symphony No. 6 in C Minor, Op. 58*

1. ADAGIO. ALLEGRO PASSIONATO.
2. ANDANTE. VARIATURO.
3. INTERMEZZO. ALLEGRETTO.
4. ANDANTE MAESTOSO. SCHERZANDO.

THE first movement of Glazounov's Sixth Symphony opens with an Adagio introduction, in which a theme is announced by the 'cellos and double basses and worked up in the strings and wind instruments. Imitations on the same theme follow, reaching a fortissimo climax in full orchestra. Chromatic harmonies, with a sustained tremolo in the strings, lead to the first theme, which in reality is a development of the theme in the introduction in different rhythm. The second theme is stated in the violins and again taken up in the wood winds. Passages from the first theme then return against the second theme in a fortissimo climax. After a dramatic episode and a third part, a vigorous Coda ends the movement.

The second movement is a set of variations on a simple theme in the strings, among them a Scherzino, a Fugato and a Nocturne.

The third movement is in the form of a Scherzo and Trio and closes with the customary Coda. The final movement suggests Russian dance rhythm. Two themes are announced. The first appears in various tempi, after which the second is stated and the alternation of these two brings the movement to its close brilliantly and with great rapidity.

*Symphony No. 8, E Flat Major, Op. 83*

Glazounov composed this symphony at St. Petersburg in 1906, and it was published the following year. In the United States the work was heard for the first time at a concert of the Russian Symphony Orchestra, New York, November 14, 1907.

I. *Allegro moderato*, E flat major, 4-4 time. Following two introductory measures the bassoons and horns give out the principal theme. There is a quickening of the time and the trombones take up this theme. The second subject is heard in the oboe, a second section of it being played by the flute. Considerable employment is given later to this section. The principal subject material returns in the brass and violoncellos and this is followed by the development section. The recapitulation enters with the first theme in augmentation in the brass. The second subject is now given to the violoncellos and bassoon with a counter-theme set against it in the flute. There is development of the second section of the second subject and, later, of the first. The movement closes softly and tranquilly.

II. The second movement (*Mesto*, E flat minor, 3-2 time) has its chief theme in the strings. Following considerable working over of this, the second subject is heard in the flute, the remainder of the movement comprising development of both ideas.

III. The third movement (*Allegro*, C major, 2-4 time) brings forward the principal subject at the fifth measure in the violas. The violins take it up and work it over. A second theme is set forth later by the first and second violins and continued by the flutes. The first subject returns (*più tranquillo*) in the violas and bassoons in augmentation, the first violins playing a *pizzicato* figure above them. Development is given to the second theme and the first then returns, the movement ending brilliantly.

The Finale begins with introductory matter (*Moderato sostenuto*, E flat major, 4-4 time) beginning in the wind instruments. The main movement (*Allegro moderato*) brings forward the principal subject in the lower strings, horns and

bassoons. This material, which has some affinity to the subject of the slow movement, is developed and leads to the second theme, sung by a clarinet. The violins take it up and then a return is made to the material of the introductory measures (*Moderato sostenuto*). The principal theme is now developed and the second also is worked over. A great climax is attained and the recapitulation is reached. The second theme in this is given to the wood winds. The Coda (*Moderato maestoso*) is based upon the subject which began the movement.

F. B.

*Overture Solennelle. Op. 73*

Unlike most of Glazounov's concert pieces, the "Overture Solennelle" has no program. It was composed in 1901, and at the time of its first performance in that year was entitled a "Festival Overture," and was evidently intended as a fitting prelude for any pageant. It opens, like others of Glazounov's compositions, with a resonant proclamation of chords in the strings and brasses, after which the wood winds and horns enter with a theme which is extended soon to the violins, answered by a short phrase in the violas, 'cellos, and bassoon. The introduction closes, as it opened, with vigorous chords. The main section begins with a melodious theme in the violins, closed by the wood winds. This is followed by the second theme, which subsequently is taken by the clarinets with string accompaniment and fully elaborated. The first theme now returns, and is worked up with subsidiary passages from the introduction. The elaboration of all this material and the Coda close the overture.

*Oriental Rhapsody. Op. 29*

Glazounov's "Oriental Rhapsody" abounds in melody and is characterized by a decided Oriental color. The program of the rhapsody gives a close sketch of the music. The first part

opens with night in the city and the calls of the watchmen. As they die away the song of an improvisator is sung in the strings. It is taken up gradually by other instruments to a very rich accompaniment, continuously growing in intensity. As it closes, the calls of the watchmen are heard again. These again cease, and the oboe gives the signal for a lively dance, which is worked up in the percussion instruments in the most rollicking manner. As the dance comes to an end, an old man is introduced, who sings a tender melody to a sombre harp accompaniment. At its close, the watchmen's horns are heard again, and a brilliant march announces the return of the triumphant army, accompanied by the shouts of the people, who join in another animated dance, in the midst of which is heard a strain of victory. In the Finale all this material is worked up with great skill.

*Symphonic Tableau, The Kremlin. Op. 30*

The symphonic tableau, "The Kremlin," is purely program music, elaborately constructed and national in character. The work is in three sections. The first, "Popular Feast," is made up of several sub-sections, freely scored and descriptive of the general title. The first, an Allegro, is given out by the 'cellos and violas with a droning accompaniment in the double basses. A folk-song melody follows in the strings and wood winds. An Allegretto melody ensues for the clarinet and trumpet with string pizzicato accompaniment. After the elaboration of these episodes a new one enters in the first violins and 'cellos. The subjects already introduced follow in order, and their working out brings the first part to its close. The second part, "In the Monastery," describes a Russian church festival occasion. It opens in a serious style, with a theme in the violas and basses, followed by intonations given out by the bassoons and clarinet, the material being taken from the Greek Church liturgy. It is followed by a new subject of a different character in the clarinet, supported by the second violins and harp, which leads back to the intonations already mentioned, and is followed by

the new theme, the development of which brings this part to a close. The third part, "Entrance and Greeting of the Prince," is of a sonorous and stately character. It is introduced in the horns and bassoons, and leads to the opening theme given out in unison by the strings, wood winds, and horns. The development of this material, reënforced by a new subject of a more tranquil nature, at last leads to a tremendous climax in which the principal subject is given to the basses. The Coda is constructed from this material and closes the work in a brilliant and vigorous manner.

*Suite, Ruses d'Amour. Op. 61*

The suite, "Ruses d'Amour," one of the most elaborate of Glazounov's dance compositions, is made up of selections from a ballet of the same name which was written in 1898. It contains five movements. The first is entitled "Introduction, Gavotte, Musette, Sarabande, and Farandole." The Introduction, based upon two melodies, is a graceful prelude to the opening scene of the ballet. Melodious themes are given out by the flutes and strings, and a brief interlude leads to a charming Gavotte and Musette. A short Sarabande follows, giving place to a lively Farandole. After the reprise the first movement closes with a brilliant climax. The second movement, "Grand Valse," based upon two themes with a Coda developed from the first theme, tells its own story. The theme is introduced in the clarinet, eventually appearing in the strings. The third movement, "Ballabile des Paysans et Paysannes," is, as its title indicates, a pastoral dance. The fourth movement, "Grand Pas des Fiancés," is a tender, graceful romanza for solo violin and 'cello. The closing movement, "La Fricassée," is a sprightly, gay piece of music, full of dash and humor, its opening subject given out by violas and 'cellos, leading to the main theme heard in the violins.

*Suite, From the Middle Ages. Op. 79*

The suite, "From the Middle Ages," was written in 1902. It is purely a piece of program music and freely composed in



four movements. The first of these, "Prelude," suggests a castle by the seashore in which are two lovers. The second, "Scherzo," represents a Death dance in a street theater, with Death playing his violin and inviting the people to dance. The third is the graceful serenade of a troubadour. The fourth opens with the trumpets summoning the troops, and a procession of priests chanting and blessing the soldiers, their march blending with the priestly intonation, ending in a climax of popular enthusiasm as the priests' chants gradually die away.

*Symphonic Poem, Stenka Razin, Op. 13*

Glazounov composed his symphonic poem "Stenka Razin" at St. Petersburg in 1885. It was published in 1888 with a dedication to Alexander Borodin, who had been one of the composer's friends. Stenka Razin was a Cossack who, living in the seventeenth century, was famous for his revolt against Alexis Romanoff and for his raids which he carried on on the Volga. He was eventually captured, but Alexis pardoned Stenka on condition that he took an oath of allegiance. This the Cossack promised to do, but shortly afterward he declared himself the enemy of Tsar and of all nobles and, asserting himself to be the upholder of the liberties of the people, was able to raise an army of two hundred thousand men. Stenka Razin might, perhaps, have been successful in deposing Alexis Romanoff had he, himself, been less tyrannical and less given to robbery and violence. The Russian people realizing that the new master would be less solicitous for their happiness than the old, soon deserted Razin and, having been captured by the Tsar's soldiers, he was broken on the wheel in 1672.

The score of "Stenka Razin" gives a lengthy "program" of the work. The composition opens with an Introduction (Andante, B minor, 4-4 time) which depicts the Volga. Soon there is heard in the trombones the theme made familiar to audiences as the "Volga Boat Song," the melody which was sung by the laborers as they hauled barges up and down the river. Glazounov makes important use of this theme through-

out the work. The program describes the presence on Razin's boat, whose sails were "wove of silken cloth," of the Persian Princess, made captive by the robber. She tells those around her of a dream in which she saw Stenka shot to death and she drowned in the Volga. Her dream came true. When Stenka Razin was surrounded by the Tsar's soldiers and he saw that ruin was at hand, he cried, "'Never, during the thirty years of my going up and down Mother Volga, have I made her a gift. Today I shall give her what in my eyes is the most precious of earthly treasures.'" Saying this, he threw the Princess into the Volga. The savage band began to sing the praise of their leader, and they all rushed upon the soldiers of the Tsar." The main movement (Allegro con brio, B minor, 3-4 time) of the poem has its principal theme drawn from the opening subject of the Introduction. This is developed and a new idea (Allegro moderato) is given out by the clarinet. The earlier mood returns and the folk song is re-developed. The remainder of the work is concerned with material already heard, much of it stormily presented, and at the close the tempo of the Introduction returns, the folk song theme being vociferated by the brass.

F. B.

*Valse de Concert No. 1, D Major, Op. 47*

Glazounov composed this waltz at Peterhof, near St. Petersburg, in 1893 and published it the following year. The score was dedicated to the composer's mother, Hélène Glazounov. The Waltz begins with a short Introduction (Allegro, D major, 3-4 time) following which the principal theme (Tempo di Valse) is given out by the violas and clarinets, later to be taken up by the violins. There follows a second subject, in B flat major, which is played by the clarinet accompanied by the strings pizzicato, and the first theme then returns. A brilliant Coda brings the composition to a close.

F. B.

*Valse de Concert No. 2, F Major, Op. 51*

This Waltz was written at St. Petersburg in 1894 and published, with a dedication to Nicolas Galkine, a well known violinist in St. Petersburg and director of the orchestra at the Alexander Theater there. The piece begins with an Introduction (Allegro, F major, 3-4 time) in which the subject of the dance is foreshadowed. The principal theme is announced (Tempo di Valse, F major, 3-4 time) by the violins. Episodical subjects are interpolated in the course of the work, the principal theme appearing at intervals in contrast to them.

F. B.

*Scènes de Ballet, Op. 52*

Glazounov's "Scènes de Ballet" is a suite of eight movements, written in 1894 and published the following year with a dedication to the orchestra of the Russian Opera at St. Petersburg. The first performance was given at a concert of the Imperial Musical Society, St. Petersburg, in 1895. Glazounov conducted and, as the piece was still unpublished, from the manuscript. The suite comprises the following movements:

I. *Préambule* (Allegro, A major, 12-8 time). This opens with an extensive Introduction. The principal subject (Allegretto, 6-8 time) being given out by the first violins and later taken up by the wood winds. II. *Marionettes*. After a short Introduction the principal theme (Allegro, D major 3-8 time) is heard in the piccolo and the glockenspiel. There is a middle section (Trio) in G major, with its subject in the first violins. The first part then returns in a modified form. III. *Mazurka* (Allegro, F major, 3-4 time). The principal theme, announced by the full orchestra, is preceded by twenty-eight introductory measures. After some episodical material has been set forth the Trio (in D major) is reached. In this the violins and horns give out the theme over a drone bass in the lower strings and bassoons. The third part of the Mazurka repeats the first with certain modifications. IV. *Scherzino* (Allegro, A major, 2-4 time). This movement is constructed almost completely

on the material which is heard at the beginning of it in the muted strings and wood winds. V. *Pas d'Action* (Adagio, D major, 4-4 time). The violoncellos open the movement with a theme of expressive quality, the violins playing with them as in a duet. Most of the movement is founded upon this material. VI. *Danse Orientale* (Allegretto, G minor, 3-8 time). The theme is presented at the third measure by the oboe, the strings accompanying and the rhythm being punctuated by the strokes of the tambourine. VII. *Valse*. An Introduction (Allegro moderato, C major, 3-4 time) opens the movement, the theme shortly making its appearance in the violins. There is a Trio in A flat major, its theme being announced by the solo violin, the flute then taking up the subject. The first division of the piece is repeated and it closes with a Coda based upon the matter which had been heard in the Introduction. VIII. *Polonaise*. Introductory matter precedes the principal subject (Moderato, A major, 3-4 time). The latter is presented by the full orchestra. The Trio is announced by the oboe. The third part is a repetition of the first, closing with a brilliant Coda.

F. B.

## GLIÈRE

1874—

### *Symphony No. 1 in E Flat Major, Op. 8*

1. ANDANTE. ALLEGRO MODERATO.
2. ALLEGRO MOLTO VIVACE.
3. ANDANTE.
4. ALLEGRO.

THE name of Reinhold Moritzovitch Glière is comparatively a new one on American concert-room programs, but the success of his first symphony gives promise that it may yet become a familiar one. The work in question was composed at Moscow in 1899, but it was not heard until 1902.

A long introduction, in which suggestions of the main theme are heard, leads to the Allegro moderato, the principal theme being stated by the oboe with string accompaniment followed by a crescendo, by the full orchestra. A phrase in the basses and 'cellos leads to the second subject, given out by the clarinet and leading up to the development.

The second movement introduces two principal themes, the first in the strings and the second combined with it in the violas and bassoon. In the Trio a theme is developed after announcement by the clarinet with string accompaniment and at its close a recapitulation of the ideas in the first part follows.

The third movement opens with a theme given out by the first violins, which is developed at considerable length. A new subject then appears in the wood winds, continued by the strings, and ending in repetition by full orchestra. The opening passages of the movement are repeated and after a climax it ends quietly.

In the Finale the theme upon which most of it is constructed

is given out fortissimo by the horns, repeated in the strings and afterwards in full orchestra. It also appears during its working out, in the 'cellos and basses with responses by oboe and flute. The second subject is given out in the wood winds. The first is then developed, followed by the second in the horns and 'cellos. A crescendo follows and leads to a powerful climax. Recapitulation of all this material closes the symphony.

*Symphonic Poem, The Sirens, Op. 33*

Glière's symphonic poem, "The Sirens," was first produced in St. Petersburg, in 1912. The composer briefly states its program as follows: "The Sea; The Isle of the Sirens; Approach of the Vessel; The Song of the Sirens; The Shipwreck." It follows of course the old story of the enchantments of the Sirens, the allurements of mariners, and the doom of their vessels, dashed to pieces upon the hidden rocks. The symphonic poem begins with a muted passage in the violins, with basses and kettle-drum accompaniment, representing the sea. A new section in the 'cellos, second violins and horns, depicts the island itself and is followed by a passage in the flute and celeste. The approach of the vessel is indicated by a passage in muted horns and the voices of the sirens are heard in the violas and clarinet. The music becomes more and more vigorous and at last reaches a climax, suggesting the wreck, after which it gradually grows more tranquil and ends pianissimo.

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## GLINKA

1804 - 1857

### *Overture to A Life for the Tsar*

**A** LIFE FOR THE TSAR," Glinka's first opera, was the outcome of the composer's homesickness when, in the course of a tour which he made in Germany and Italy in 1830, he determined to exploit the music of the homeland which he loved so well. On his return to St. Petersburg, Glinka approached Joukovsky, who was tutor to the tsarevitch (and a poet), to suggest a national subject which could be treated as an opera. Joukovsky proposed "Ivan Soussanine" — this later became "A Life for the Tsar" — which already had been used for a libretto in a dramatic composition by Catterino Cavos, and which had been produced with considerable success at St. Petersburg in 1799. Glinka was filled with enthusiasm for the story and he induced Baron Rosen, secretary to the tsarevitch, to work it up into an opera text. Two years were spent in accomplishing this, but the work was finished in 1836 and the first production was made December 9 of that year at the Imperial Theater, St. Petersburg. The success of "A Life for the Tsar" was enormous. The triumph meant more than a personal success for the composer; for, listening to the tunes of national character — tunes belonging to Russia alone — the patriotic fervor of the people was aroused and the Russian national school began.

The plot of "A Life for the Tsar" is concerned with the struggle between Russia and Poland at the beginning of the seventeenth century. The Russian provinces had been invaded by the Poles, for the defenses of the empire had become weak

after the death of Boris Godounof. In the crisis which faced their country, the Russians elected young Michael Romanoff as Tsar and the Poles were eager to capture a ruler whose military skill was of more than ordinary worth. Unable to discover the retreat of the Tsar, the Poles pressed into their service a Russian peasant, Ivan Soussanine, and ordered him to lead them to Romanoff's hiding-place. Ivan realized that the safety of the Russian nation depended upon his courage. He consented to guide the Polish army, but previously he sent his son, Sonia, to warn the Tsar of the danger that beset him. Then Ivan Soussanine led the enemy of his country into trackless forests and through swamps in which the Poles floundered helplessly. The latter found out that they had been deceived and Soussanine paid for his strategem with his life.

The overture to "A Life for the Tsar" begins with an Introduction (Adagio ma non tanto, G minor, 2-4 time), its outstanding feature being the melody for the oboe, which is heard eight measures after the beginning of the piece. The main movement (Vivace) follows with the principal subject in the first violins. This material also is used in the transitional passage leading to the second theme. The latter, in B flat major, is introduced by the clarinet and is worked over at some length. The development then is brought forward, this being somewhat brief and concerned principally with the opening theme. The customary recapitulation follows and the overture ends with a rather lengthy Coda, which makes use of material previously heard.

F. B.

### *Overture to Russlan and Ludmilla*

The introduction to the second of Glinka's operas, "Russlan and Ludmilla," begins with fortissimo chords in full orchestra. The first theme appears in the violins, violas and flute, accompanied by all the other instruments. After a brilliant episode in the wood winds with string pizzicato accompaniment, and other subsidiary passages, the second theme appears—a graceful melody in the violas, 'cellos and bassoon. It is then



taken up fortissimo by full orchestra and prepares the way for the concluding theme. After a short, free fantasie, the first theme reappears in the strings and introduces the third section of the overture, in which the second and concluding themes are treated. The Coda, based upon the first theme, is very brilliant and is enriched by a bell-like effect produced in the brasses.

## GLUCK

1714 - 1787

### *Overture to Iphigenia in Aulis*

THE overtures to Gluck's operas, though but two of them retain a place in the modern concert repertory, possess unusual interest because they are the preludes to the dramatic works in which Gluck introduced certain reforms which may be summed up in his own words: "My idea was that the relation of music to poetry was much the same as that of harmonious coloring and well depicted light and shade to an accurate drawing, which animates the figures without altering their outlines." As originally written, the overture had no ending, but led without interruption into the opening scene of the opera. Mozart is supposed to have written a closing section to adapt it for concert use, and Wagner made sundry revisions and also wrote a Coda to take the place of the Mozart ending. The overture begins with a slow movement, followed by an Allegro, the old method of writing overtures. The slow movement is in strict style and is divided between the strings and wind instruments. The first subject of the Allegro appears several times, followed by Episodes, each worked up in strict time and frequently repeated. Wagner sums up the contents of the overture in four subjects, the first occurring in the slow movement as an invocation for deliverance from affliction. The other three he finds in the Allegro. The second represents assertion of overbearing authority; the third, expression of womanly tenderness; and the fourth, deep sympathy. This interpretation gives the general character of the various sections of the overture.

*Overture to Iphigenia in Tauris*

The overture to "Iphigenia in Tauris" is not an overture in the strict sense, but a brief prelude. It is included in this collection for the reason that it introduces one of the grandest of Gluck's operas, the one indeed which settled his preeminence in the famous Gluck-Piccini war at the time when the Académie de Musique of Paris commissioned the two rivals to produce an opera on the same subject, and Gluck carried off the laurels. It was set to the text written by the poet Guillard, who based his libretto on the tragedy by Guimand de la Touche, and was first produced in 1779. The prelude simply describes a calm, peaceful sea and then a furious storm, during which Iphigenia enters with the priestesses and offers a prayer of thankfulness. The prelude is in keeping with Gluck's idea that "the overture ought to indicate the subject and prepare the spectators for the character of the piece they are to see."

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## GODARD

1849 — 1895

### *Adagio Pathétique*

**G**ODARD, who was born at Paris, obtained the greater portion of his reputation as a composer of lighter pieces for piano and for violin; but his ambitions lay upon a loftier plane and he wrote a number of operas — “Pedro de Zalamea,” “Le Dante,” “Jocelyn,” etc. — symphonies, concertos and much chamber music. Comparatively little of this music has survived. “Jocelyn” is remembered by the little Berceuse which Godard introduced into it after the work had been completed, and which has enjoyed a great popularity in an arrangement for violin and for violoncello. Occasionally Godard’s “Concerto romantique,” for violin, is performed, but the French master’s name is more generally associated with such piano pieces as his Second Mazurka, “Au Matin,” etc.

Godard’s “Adagio Pathétique,” which is frequently given a place on the programs of popular symphonic concerts, was not originally written for orchestra, but is the third of a set of six pieces for violin and piano and published as Opus 120. The orchestral version was made by Ross Jungnickel and was published in 1910.

F. B.

## GOLDMARK

1830—1915

*Symphony No. 1, Ländliche Hochzeit (Country Wedding),  
Op. 26*

1. MODERATO MOLTO. (Wedding March with Variations.)
2. ALLEGRETTO. (Bridal Song.)
3. ALLEGRETTO MODERATO SCHERZANDO. (Serenade.)
4. ANDANTE. (In the Garden.)
5. FINALE, ALLEGRO MOLTO. (Dance.)

THE "Country Wedding" Symphony, written in 1876, was first performed in that year at Vienna. Its brightness, freshness, and peculiarly close interpretation of the program which it represents will always make it a favorite among concert-goers. Its program is a sketch of a country wedding. The march and procession, the nuptial song, which we may imagine sung by the friends of the happy pair, the inevitable serenade, the discourse of the lovers in a garden, interrupted by the entrance of friends whose greetings lead up to a genuine country dance in the Finale, are the various scenes in this series of cheerful pastoral pictures.

The first movement is a most decided innovation, and at once announces that the work is not in the usual symphonic form. It is a march with thirteen variations, in which the theme appears only in fragments. They are scored in the freest possible manner, the composer evidently not wishing to restrict himself to the march form. The theme, which is simple and yet quite impressive, enters in the 'cellos and basses alone in a quiet manner, and without any of the stir and brilliancy which usually characterize the march. Then follow the variations in regular order. The first horn, with an accompaniment by the other horns and a moving bass in the strings,

followed by a new melody for clarinets and flutes, takes the first variation. The violins give the second in an animated manner, and the full orchestra sweeps in on the third with the utmost vivacity and good feeling. The strings again take the fourth, but the mood changes to a tender and expressive minor. In the fifth the theme returns in the basses, assisted by bassoons and horns. The sixth is also assigned to the basses, the flutes and violins weaving a fanciful accompaniment around the theme. The seventh is in the minor, and is quaintly written, the utmost freedom being allowed to all the instruments. The eighth is divided between the first violins, flutes, oboes, and clarinets. In the ninth the theme is suggested in the bass, reinforced by a new subject for flute and violin. In the tenth the first violin introduces a fanciful figure with the theme appearing in the basses and strings. The eleventh, in the minor, is characterized by an entirely fresh subject, assigned to the violin and oboe, then to clarinet and violin, and finally to the clarinet. The twelfth introduces another new theme, growing out of the first, announced by the oboe with bassoon accompaniment, the flutes and clarinets moving independently, and the violins and violas enhancing the effect in a quaint manner. With the thirteenth, which returns to the original tempo, the charming series closes. Though treated freely and fancifully, these variations never lose the "country" spirit of the work.

The second movement, "Bridal Song," is a charming melody in genuine aria form in which the oboe is prominent, the subject of the march being heard in the basses. It is short, but graceful and delicate, and admirably fills its place in the fanciful scheme of the work.

The third movement, "Serenade," comes nearer to the sonata form, and yet preserves the pastoral characteristics throughout. The prelude is somewhat elaborate, and leads up to a melody for the oboes, which is afterward worked up by the violins and other instruments.

The fourth movement, "In the Garden," is a charming picture of the lovers tenderly conversing with each other and exchanging vows of constancy and passionate utterances. It

is a dreamy episode with alluring bits of color, at times, as in the solo for clarinet, rising to the very intensity of passion, while in the middle part occurs a genuine love dialogue.

The scene now changes, and in the final movements we have the dance. Oddly enough, its principal theme is in fugal form, led off by the second violins, the first coming in last. It is very brilliant and picturesque in its effect, and contains many charming episodes, among them a return to the garden music in the middle part.

*Symphony No. 2 in E Flat Major, Op. 35*

1. ALLEGRO.
2. ANDANTE.

3. ALLEGRO QUASI PRESTO.
4. ANDANTE ASSAI.

Goldmark's Second Symphony was written in 1887 and was first performed at Budapest in that year. The opening theme of the first movement is stated at once, followed by a section for the strings and this in turn by a theme treated in canon form by the strings and basses. The full orchestra enters vigorously, followed by a tranquil passage for strings, leading to the second subject, which appears in the 'cellos, with accompaniment of violas and second violins, continued by the clarinet. The full orchestra then gives out the first subject and also develops the second. After development and recapitulation, the Coda opens with the principal theme in full orchestra and the movement comes to a close with a brilliant prestissimo.

The second movement opens with a theme in the strings and a passage in full orchestra leads to a second theme in the horns and wood winds, subsequently taken by the strings and followed by still another in the strings, wood winds and horns. A new subject appears in the wood winds accompanied by the strings and after its development, the first subject returns. The second theme is heard again in the brasses and the Coda closes the movement.

The third movement opens with a brilliant subject given out by muted first violins which is developed in the strings and

wood winds. As it comes to a close, the Trio opens with a long trumpet solo, string accompaniment, after which another subject appears in the flutes, oboes and clarinets. This is repeated by the strings. After it is developed, the trumpet solo is heard again and the first part of the movement is repeated.

After introduction the principal theme of the Finale is stated in the first violin, followed by a passage for oboes, clarinets and bassoons, which is next taken up by the strings. After development a third subject is announced. Further development of this material leads to the Coda and closes the movement with a restatement of the principal theme.

### *Overture, Sakuntala. Op. 13*

The overture to "Sakuntala," first produced in Vienna in 1865, marked the initial step in Goldmark's success as a composer. The story which it illustrates is that of Sakuntala by Kalidasa, the Indian poet and dramatist. Sakuntala, a water nymph's daughter, is brought up by a priest in a sacred grove and adopted as his own daughter. King Dushiante, entering the grove, sees her, falls in love with her, and they are eventually married. The King gives her a ring which will identify her as his wife when she goes to his city. In the meantime another priest, actuated by motives of revenge, magically deprives the King of all recollection of her. While washing her raiment in the sacred river, Sakuntala loses the ring. When at last she presents herself to the King he disowns her, and she is driven away. Her mother, the nymph, in pity comes for her. The ring is found by a fisherman, who brings it to the King. The sight of it restores his recollection of Sakuntala and he is filled with remorse. In a campaign against the demons he finds Sakuntala, and they are happily united.

The overture opens with a rippling melody in the violas, 'cellos, and bassoons, indicative of Sakuntala's parentage. After a few measures the clarinet and 'cellos in unison sing the first theme, a love melody with soft accompaniment of the strings and bassoons. After the working out of this material,



another theme, a hunting melody, appears in second violins, violas, and horns, and after elaboration leads to a fortissimo in full orchestra. Still another and very melodious theme appears in the oboe and clarinet, leading to an outburst of harmony in full orchestra. The Allegro begins pianissimo, and ending fortissimo, closes the first part of the overture in a vigorous climax. After the free fantasia the Coda follows, based upon passages from the hunting theme and leading to a fortissimo presentation of both first and second themes. A climax, beginning with the hunting song, closes the overture.

*Overture to Penthesilea. Op. 31*

The overture to "Penthesilea" is a prelude to the incidents in the drama of the same name written by Heinrich von Kleist. The story is substantially as follows: Penthesilea, daughter of Mars, was celebrated for her beauty and bravery as Queen of the Amazons. She assists Priam in the Trojan War and fights against Achilles, with whom she had been in love, and is slain by him. The hero, recognizing her armor after her defeat, is so overcome by her loveliness that he sheds tears for having sacrificed her to his rage. The opening theme, given out by full orchestra, is bold and passionate, and represents the Amazons' march to battle. The development of this theme leads to a new figure with accompaniment growing out of the opening theme, and after episodic treatment returns to the original subject. A subdued passage follows, expressive of a dialogue, interrupted by a melodic phrase in the clarinet. A new theme now appears in the flute and clarinet, the strings continuing the dialogue. Several new ideas follow. The oboe has a fresh theme, supplemented in the strings, and responded to by the flute, the two at last uniting, followed by a new and joyous theme given out by full orchestra. Episodes lead back to the original subject, and at last a furious outburst indicates the battle and defeat. There is a sudden pause. Penthesilea is slain. The rejoicing of the conqueror turns to lament, and a funeral march closes the overture.

*Overture, Prometheus Bound. Op. 38*

The overture, "Prometheus Bound," is one of Goldmark's mature works and one of the strongest and most dramatic of concert overtures. It is based upon the familiar myth, from the Æschylus trilogy, of Prometheus' successful resistance to the purpose of Zeus to destroy the human race, his theft of the fire, and his chaining to the Scythian rock as a penalty. The composer has left no program. The overture opens with a theme suggestive of the mournful loneliness of the bound Prometheus. It is followed by a tender, plaintive strain, which has been variously interpreted, leading to passages indicating the laments of the sea nymphs. Offset against this is a more vigorous theme, evidently illustrating Prometheus' undaunted nature, and this in turn is succeeded by a fortissimo passage in the brasses, which clearly defines the wrath of Zeus, the whole closing with broad, rich harmonies in keeping with the subject.

*Overture, Sappho. Op. 44*

The "Sappho" Overture is based upon the old legend of the Lesbian poetess and pictures her love for Phaon, which induces her to plunge into the sea from the Leucadian promontory, but as in the case of the "Prometheus Bound" Overture, the composer has left no program. The overture is opened by broad, majestic harp phrases in a kind of march rhythm. They serve to introduce a beautiful pastoral melody for the oboe, the Sappho theme, which is further continued by the flute. As it comes to a close, the full orchestra, except heavy brasses and harps, announces a vigorous and very dramatic theme, the first theme proper. After elaboration it takes on a more melodic character as this section reaches a climax. The music now is more tragic in its nature and leads to a return of the Sappho theme in the oboe and horns. It is then taken up by the violins. The second theme is gradually worked up to a strong climax and subsides again to pianissimo, accompanied by wood winds and horns. The solo violin announces the Sappho theme with wood wind

accompaniment, and after a second climax a brilliant Coda brings the overture to a close.

*Overture, In Italy. Op. 49*

The overture "In Italy," though one of the composer's later works, is not one of his strongest. It has no introduction, but after a few measures in bassoon, kettledrums, and 'cellos, the opening brilliant theme is given out by the wood winds, trumpets, and violins, and is then developed by full orchestra. The solo oboe has the second theme, accompanied by bassoons, horns, harp, triangle, and tambourine — a passage full of local color with subsidiary episodes in 'cellos and double basses. The theme is developed at considerable length and brings the first part of the overture to a close. An episode follows with a theme for oboe, with harp and muted string accompaniment, which is repeated by the flute. After a short passage the first theme reenters, and the first movement is recapitulated, after which the overture comes to a spirited and melodious close.

*Overture, In Spring Time. Op. 36*

This overture opens without introduction, the leading theme given out by the first violins with accompaniment in the other strings. After development a second theme appears in the first violins with suggestions of bird-calls in the wood winds, followed by a figure in the first violins. After development of this material, recapitulation brings back both themes which are more fully worked up. A long and somewhat complicated Coda brings the overture to a close, with suggestions of all the thematic material. "In Spring Time" was written in 1889.

## GOUNOD

1818 - 1893

### *Saltarello*

GOUNOD'S brilliant "Saltarello," one of the most prominent examples of this characteristic Italian dance form, was first heard in London in 1871. It is scored for very full orchestra, including fife, four horns, tuba, bass drum, cymbals, triangles, tambourine and strings. It opens with a sparkling introduction which leads up to the principal theme, kept up with great vigor and with various changes of key, until modulations take place into the key of F major, and a new theme. After this is developed, the work comes back to the original key and subject, and the Saltarello closes in brilliant fashion.

### *Funeral March of a Marionette*

The "Funeral March of a Marionette," slight as it is, has never lost its charm. It was originally written as one of the movements of a Suite Burlesque, which was never completed. The music in the beginning is supposed to tell the listener that two of the members of the Marionette troupe have had a duel and one of them has been killed. A party of pallbearers is organized and the procession sets out for the cemetery in march time. The music soon takes on a more cheerful spirit, for some of the troupe, wearied with the march, seek consolation at a wayside inn, where they refresh themselves and also descant upon the many virtues of their late companion. At last they get into place again and the procession enters the cemetery to the march rhythm—the whole closing with the

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bars intended to reflect upon the briefness and weariness of life, even for marionettes.

### *Ballet Music from Faust*

The ballet music which Gounod composed for his opera "Faust" was not written for the work as it was first produced at Paris in 1859, but for a revival made at the Théâtre Lyrique, Paris, in March, 1860—precisely a year after the opening performance. The ballet is introduced into the last act, the Brocken scene—this is frequently omitted in English and American performances—in which Mephistopheles causes the rocks of the mountainous Brocken to sink out of sight and reveal a gigantic palace, in which he shows to Faust, who is looking for his vision of ideal beauty, the most beautiful courtesans of history. Sitting on richly embroidered cushions are to be seen Cleopatra, with her Nubian slaves, Helen of Troy, attended by her maidens, Aspasia, Lais and other courtesans. The scene opens by Aspasia and Lais, at the head of other women, inviting Faust and Mephistopheles to take part in the feast which is going on. After them, Cleopatra and Helen of Troy seek to draw Faust within the circle of their fascination. This is interrupted by the apparition of Phryne, completely veiled. She signs to the others to take part in the dances which have been suspended by her appearance. Phryne also takes part in the dance, gradually dropping, one by one, the veils which have enveloped her. The triumph evoked by Phryne's beauty awakens the jealousy and anger of the others and the dance becomes a frenzied bacchanale. The courtesans return to their cushions exhausted and out of breath. Faust, subjugated by Phryne's charms, holds out his wine-cup to her. At that moment a livid light suffuses the scene and the apparition of Marguerite appears on the summit of a high rock, bathed in luminous rays. The scene gradually fades.

There are seven movements in the ballet. I. Allegretto mouvement de valse. The waltz subject is given out, after a short Introduction, by the strings. II. Adagio. Following

seven introductory measures, the violoncellos announce the expressive principal theme. There is a more animated middle section, after which the first subject returns. III. Allegretto. This opens with twelve measures of Introduction, following which the strings and wood winds announce the principal subject. IV. Moderato maestoso. The movement is constructed upon the graceful theme with which it opens in the violins. V. Moderato con moto. Following a short Introduction, the strings and harp set forth the expressive subject upon which this section of the ballet is based. VI. The movement (Allegretto) opens with four fortissimo measures, after which the strings give out the principal theme. There follows a middle section which employs the material of the opening measures of the movement, after which the first subject returns. VII. Allegro vivo. The opening section is wild in character and is played by the full orchestra. A more suave melody is then played by the strings (harp accompanying), the first section then recurring. There is now brought forward a tender theme, associated with Phryne, its melody in the strings and wood winds with harp accompaniment. The opening material now returns and is continued to the end.

F. B.

### *Overture to Mireille*

"Mireille," Gounod's eighth opera, was composed to a text by Barbier and Carré, who based it upon the poem "Mirèio" by Frédéric Mistral, the Provençal poet, who had published it in 1859 in the Provençal dialect and with a French translation. The opera was produced March 19, 1864, at The Théâtre Lyrique, Paris, but with not much more than moderate success. The story concerns the Provençal maiden Mireille, who is in love with Vincent, a poor basket-maker. The girl's father commands her to marry a rich but brutal cattle-driver, Ourrias. The latter, vowing vengeance upon his rival, wounds Vincent, but not fatally. Mireille despondently makes a pilgrimage to the church of Sainte-Marie and dies unconscious in the arms of her lover.

Gounod's "Mireille" has not been able to hold the stage, but the overture, like the introductions to many another forgotten opera, still figures in the programs of concerts. The work begins with an Introduction (Andantino, G major, 4-4 time), the wood winds giving out its subject. The main movement (Allegro, G major, 6-8 time) follows, its principal theme announced by the strings. After this has been worked over the first violins bring forward a transitional passage with new subject matter, the triangle accentuating the first beat of the measures. The second subject is set forth expressively in D major by the first violins. Development takes place, more particularly of the transitional passage and the second theme. A crescendo leads to the recapitulation of the principal subject, fortissimo, in the full orchestra, the overture ending with a Coda (animé) in 2-4 time.

F. B.

## GRAINGER

1882 -

### *Mock Morris*

**P**ERCY GRAINGER, who was born in Melbourne, Australia, received his musical training partly in his native country and partly in Europe, where he was a student of Kwast, at Frankfort. He made his first appearance as a pianist at the age of 10 and has toured widely in America, Europe, Australia, South Africa, etc. Particularly interested in folk music, Grainger has made numerous records of folk songs in England, Norway, Denmark, etc., his enthusiasm for such music having been stimulated by his friendship with Edvard Grieg.

"Mock Morris" was written in 1910 and was played for the first time at a concert given by Balfour Gardiner, at Queen's Hall, London, April 19, 1912. The work is one of two compositions designated on the score as "Room-music Tidbits" and is written for what the composer calls a "string sixsome" (six single players) or for a string orchestra. In accordance with his liking for Anglo-Saxon words, Grainger calls the instruments for which he scored his "Mock Morris," "First fiddle, second fiddle, third fiddle, middle fiddle and first, and second bass fiddles." Similarly, the nuances are set forth in English, poco a poco crescendo, for instance, being turned into "louden lots bit by bit."

The meaning of the title which Grainger gave to this composition is thus explained by the composer: "No folk music tune-stuffs at all are used herein. The rhythmic cast of the piece is Morris-like, but neither the build of the tunes nor the general lay-out of the form keep to the Morris dance-shape."



The Morris Dance, it may be said, first began to be popular in England in the reign of Henry VII and was frequently associated with May-day revels. The dancers' attire was generally adorned with little bells and frequently the dance itself was made to form part of a pageant. Although Morris Dances were suppressed by the Puritans in England, the form still survives in certain parts of the country.

F. B.

### *Shepherd's Hey*

This piece, designated as "A Morris Dance," was begun in 1908, but not completed until 1912. The first performance was given by the Queen's Hall Orchestra, London, August 19, 1912. In the United States it was first given at a concert of the Musical Art Society, New York, in 1913. The work, which a statement on the score testifies is "lovingly and reverently dedicated to the memory of Edvard Grieg," is "set for full band by Percy Aldridge Grainger on four variants collected by Cecil J. Sharp." These variants were a tune taken from the playing of a fiddler of the Bidford Morris dancers in 1906; a tune entitled "Stow on the Wold," taken down from the playing of a fiddler in 1907; a theme contributed by W. Hathaway, of Cheltenham, England, in 1907 and a theme contributed by William Wells, Bampton, England, in 1909.

F. B.

### *Children's March*

The "Children's March" was written in 1917, at the time its composer was serving as a musician in the U. S. army, and was frequently sung and played by the band on the march. The work, which Grainger dedicated "to my playmates beyond the hills," has thus been described by the composer:

"Though of a lively character and displaying melodies with a popular 'ring' to them (none of which, however, is actually based upon folk songs or popular tunes), this march is structurally of a complicated build, on account of the large number of different themes

nd tunes employed and of the varied and irregular interplay of many ontrasted sections. Tonally speaking, it is a study in the blend of iano, wind and percussion timbres — the character of the piano tone /ing midway between that of the wind and the percussion (xylo- hone, glockenspiel, tubular bells, etc.), and, in many cases, unifying ie tone colors of the two other groups.”

F. B.

## GRIEG

1843 - 1907

### *Suite, Peer Gynt, No. 1. Op. 46*

THE incidental music composed by Grieg for Ibsen's well-known drama, "Peer Gynt," written in 1867, was first published as a piano duet, but was afterwards made into two suites, the selections having been chosen by the composer himself. The story of Peer Gynt, his capricious, fantastic humor and bombastic arrogance, his abduction of the rustic bride Solveig and desertion of her, his love adventures in the halls of the mountain king and his ejection from them, his return home and the lonely death of his mother, Aase, his further adventures in the desert with the Bedouin girl Anitra, and the sad plight of the pseudo-prophet, his return, old and poor, to Solveig, in whose arms he dies—all the events of the familiar drama, indeed, are well known.

The first suite comprises four movements: 1. Morning Mood. 2. Death of Aase. 3. Anitra's Dance. 4. In the Hall of the Mountain King. The first and fourth movements are written for full orchestra, but the second and third are scored without wind instruments. The first movement evidently typifies the awakening of day among the mountains and the revelry of Peer Gynt, who in his sublime silliness fancies he is monarch of all he surveys. It is of a bright and cheery character, consisting of the free elaboration of a single pastoral theme, with which is interwoven a cantabile theme in the 'cellos. The second movement is an elegy, or, practically, a funeral march, describing the solitary death of Aase on the mountain side. It is made up of gloomy yet haunting harmonization, and the reiteration of its phrases

is a fitting expression of the monotony of grief. The third movement gives the agility, grace, and suppleness of Anitra in the dance. It is in mazurka time. The 'cello has an independent melody running through the movement, and the use of the triangle with the string instruments gives it an Oriental effect of color. The last movement represents the episode of Peer Gynt's visit to the cavern of the gnomes and their grotesque incantations and dances. It is constructed upon a single motive, begun in the bassoons and gradually extended in full orchestra. The entire movement, with the exception of the first few bars, is a repetition of a four-measure phrase from pianissimo to fortissimo, continually increasing in intensity.

*Old Norwegian Romance with Variations. Op. 51*

The composition entitled above was originally written for two pianos and subsequently scored for orchestra by the composer. The introduction opens quietly, and at last presents the theme in the strings, which is subsequently varied — a quaint, simple, little Norwegian song. The variations are thirteen in number, and are so clearly worked out and so symmetrical in construction that they easily make their appeal and do not call for explanation. The final variation is the most elaborate. It begins with an *Adagio molto espressivo*, the strings divided into nine parts and opens in the violas, 'cellos, double basses thus divided and the bassoon. It leads to a *Finale*, opening with a theme in the strings, wood winds, and horns worked up in a *crescendo*. The main theme of the movement is then repeated and ends in a tremendous climax. The liveliest of *Codas* founded on this theme, and the theme itself recurring in the muted strings and wood winds, close the work.

*Two Northern Melodies. Op. 63*

The "Two Northern Melodies," written for string orchestra, is one of Grieg's minor compositions, but is characterized

by charming melodiousness and graceful construction, as well as by unmistakable local color. The first part, "Im Volkestön," is a slow movement, based upon a folk song, as its name indicates. After a few introductory measures the 'cellos take the melody, accompanied in the remaining strings. The theme is then developed in the violins, and the movement comes to a close with the theme given out fortissimo by all the strings, and a brief Coda. The second movement is extremely simple in form but is delightful in treatment. It opens with a slow, introductory melody, "Kuhreigen" ("The Cowherds' Tune"), worked up in all the strings, and closes with the "Bauern-tanz" ("Peasants' Dance"), the melody of which is fascinating. The piece is a dainty bit, reflecting aspects of Norwegian life.

*Suite, From Holberg's Time. Op. 40*

Grieg originally composed his suite for orchestra; later he turned it into a piano composition and the latter was re-transformed into a suite for string orchestra on the occasion, in 1884, of the two hundredth anniversary of the birth of Holberg. Holberg was born at Bergen—Grieg's birthplace, too—in 1684. He died in 1754. His fame was that of the founder of modern Norwegian literature; for Holberg's comedies and other works gained for him the title of the Molière of the North. Grieg, who humorously alluded to his suite as "a peruke piece," also composed a Holberg cantata for the anniversary celebration, but later he destroyed the work. The following are the movements of "From Holberg's Time" ("Aus Holbergs Zeit"): I. Prelude. Allegro vivace, G major, 4-4 time. II. Sarabande. Andante, G major, 3-4 time. III. Gavotte, G major, 4-4 time. IV. Air. Andante religioso, G minor, 3-4 time. V. Rigaudon. Allegro con brio, G major, 2-2 time.

F. B.

*Three Orchestral Pieces from Sigurd Jorsalfar, Op. 56*

"Sigurd Jorsalfar" is the title of a drama by Björnstjerne Björnson which was brought out for the first time at Chris-

tiania (Oslo) in 1872. Grieg was on terms of intimate friendship with the Norwegian poet and had already composed a number of vocal works to Björnson's texts — "Bergliot," "Olaf Trygvason," etc. — when he was asked to contribute some incidental music to the production of "Sigurd Jorsalför." "The play," wrote the Norwegian composer, "was to be produced at the Christiania Theater after such a short preparation that I was allowed only eight days in which to write and orchestrate the music. But I had the elasticity of youth and it went." Björnson took the subject of his drama from the Sagas of the Norwegian kings written by the old Icelandic historian, Snorri-Sturluson (b. 1179). Sigurd became King of Norway, together with his brother, Eystein, in 1103. The Crusades were gathering thousands of Christian knights to fight the Saracens in Palestine, and Sigurd, seized partly with religious zeal and partly with a yearning for adventure, joined the Christian hosts. He left Norway with a great army and, after he had fought many battles and gathered together much plunder, finally returned to his native land, where he died in 1180.

From his music to Björnson's drama Grieg drew two vocal pieces — "The Norse People" and "King's Song" — and the suite of three pieces for orchestra, the latter having been published in 1893 as Opus 56.

The movements are as follows: I. Prelude (In the King's Hall). Allegretto semplice, A major, 4-4 time. The piece begins with a subject set forth by the clarinet and bassoon with pizzicato accompaniment in the strings. The second part — really a Trio — is ushered in by a theme for the flute, imitated by the oboe. The third part repeats the first. II. Intermezzo (Borghild's Dream). Poco Andante, B minor, 4-4 time. The first part of the movement, which employs only strings, is made up of tranquil material, the violoncellos beginning it with a steadily moving figure over a long roll on the kettle-drum. Later the time changes to Allegro agitato and the mood to one of restlessness. After a pause there is a further change to Andante espressivo, thirteen measures in length. III. March of Homage. Allegro molto, B flat major, 4-4 time. Fanfares from trumpets and a forte chord in the full orchestra precede

the principal theme (*Allegretto marziale*), given out by four violoncellos. A crescendo leads back to the theme, now given to the full orchestra *fortissimo*. The Trio opens with a subject for the first violins, accompanied by the harp and remaining strings. Suggestions of the trumpet fanfares are heard and the whole first portion of the march is repeated.

F. B.

*Lyric Suite, Op. 54*

Grieg's *Lyric Suite* is an arrangement for orchestra of four of the six pieces which the Norwegian master composed for piano as one of the books of his "*Lyrische Stücke*" ("*Lyrical Pieces*"), published as *Opus 54*. He was moved to do this as the result of intelligence given him in 1903 by Henry T. Finck, music reviewer for the *New York Evening Post*, that Anton Seidl had made orchestral arrangements of four of the pieces and had conducted them at a concert at the Metropolitan Opera House a year or two previously. Seidl had died in 1898 and Grieg requested Finck to procure the score from the conductor's widow. An examination of it did not altogether satisfy him that Seidl had carried out his intentions and he determined to rescore the pieces, having previously obtained the sanction of Mrs. Seidl, to whom Grieg sent a thousand marks in payment for her husband's score.

The suite comprises four pieces: I. "*Shepherd Lad*." *Andantino espressivo*, A minor, 6-8 time. Scored only for strings and harp. II. "*Norwegian Rustic March*." *Allegretto marcato*, D major, 6-8 time. Scored for full orchestra and concerned principally with the jaunty theme given out by the clarinet and repeated by the first violins. III. *Nocturne*. *Andante*, C major, 3-4 time. Scored for wood winds, horns, kettle-drums, triangle, harp and strings. The principal thematic material is that given out by the first violins. IV. "*March of the Dwarfs*." *Allegro marcato*, D minor, 2-4 time. This movement possesses something of the character of the closing section of the first "*Peer Gynt*" suite ("*In the Hall of the Mountain King*"). The first part is based upon the gnome-like

theme announced by the first violins. There is a contrasting section in the middle (*poco più lento*), in which a solo violin plays an expressive melody. The first part is then resumed.

F. B.

*Two Melodies for String Orchestra, Op. 34*

The works which Grieg published as "Two Melodies for String Orchestra" are arrangements of the songs, "The Wounded Heart" and "Springtide," which were written in 1880 to texts by A. O. Vinje. When the composer made his transcriptions he was afraid that, missing the text which had belonged to the songs, the listener would fail to grasp the significance of the music. So he changed the title of the first song to "Heartwounds" and of the second to "The Last Spring." The former (*Allegretto espressivo*) is in C minor, 4-4 time. The latter (*Andante*) in G major, 4-4 time.

F. B.



## HADLEY

1871 -

*Symphony No. 2 in F Minor (The Four Seasons), Op. 30*

1. MODERATO MAESTOSO.

3. ANDANTE.

2. ALLEGRETTO CON MOTO.

4. ANDANTE CON MOTO.

MR. HADLEY'S Second Symphony, descriptive of the four seasons, though laid out in the formal symphonic movements, is rather a symphonic poem in sections than a symphony. The first movement (Winter) begins with a theme stated by the 'cellos, basses, bassoons and brasses with a counter melody in the violins and wood winds. After development, the second theme appears in the horns, with a syncopated passage for violins. After development and recapitulation, the movement closes.

The second movement (Spring) is monopolized by the flute theme given out at once with accompaniment of wood winds and strings. An intermezzo based upon this theme is played by the horns, accompanied by strings and wood winds, after which the opening theme returns and closes the movement.

The third movement (Summer) as stated by the composer in his program notes describes "a midnight scene on a lake surrounded by mountains." Mr. Hadley's description of this movement as well as the fourth is appended in condensed form:

"The opening chords (horns and trumpets) are treated as a motive, and designed to awaken a feeling of mystery. A fragment of an Indian Love Song is then heard from the flute answered by the oboe. The opening chords are heard again, this time from the wood winds, and are followed by the same fragment of the Love Song. The violins

then take up an undulating passage, followed by some vague harmonies, and thus usher in the principal subject—the Night Motive—in the horn part. With the promulgation of this theme fortissimo by the full orchestra the majesty and glory of a perfect night are sought to be suggested. The trombones and trumpets build up a sonorous background (Night Motive). A gradual diminuendo brings calm and peace. The plaintive Indian Love Song follows. Strains, suggesting the revels at an Indian camp, interrupt the Love Song; the music works up to frenetic utterance, and then comes the Coda, combining the Night Motive and the Love Song. Toward the close the Mystery chords sound again in the wood winds, followed by harmonies in the strings divisi."

The Finale, "Autumn," opens with a figure in staccato notes, divided into four parts throughout for the violins. The incessant reiteration of these little notes suggests the falling of leaves in a forest. Underneath the dropping notes is heard a melancholy theme which the composer conceives as a symbol of destiny. It is first intoned by the 'cello, violas, bassoon and horn. The melancholy mood remains despite the introduction of instrumental voices for color effects. As this first part gradually dies away hunting music sounds nearer and nearer. It waxes merry, and by a sudden crescendo reaches three staccato chords (the Death) from the full orchestra. Then the original Andante is resumed. Just before the Coda three measures of the Hunt theme are heard and the movement ends with the Death of the Leaves and the Destiny motive.

*Symphony No. 4,*

*North, East, South and West, D Minor, Op. 64*

The first performance of Hadley's fourth symphony was given at a concert of the Litchfield County Choral Union, held in the Music Shed of Mr. Carl Stoeckel's residence at Norfolk, Connecticut, June 6, 1911. The composer was also the conductor. The symphony was published in 1912 with a dedication to Mr. and Mrs. Carl Stoeckel.

I. North (Lento, grave, D minor, 3-4 time). The opening in slow tempo is introductory and written almost entirely for the brass. The main movement (Allegro energico, D minor,

9-8 time) is given out fortissimo by the horns, but considerable use is made later of a dotted figure played two measures previously by the bassoons. There is much stormy development of the principal theme, this leading to the tranquil second subject given out by the violins (G string) with harp accompaniment. A sonorous section follows in the full orchestra and there is development. Recapitulation of the first division of the movement ensues and at the close the slow tempo of the Introduction returns.

II. East (*Andante dolorosamente*, B flat minor, 3-4 time). Following two introductory measures, the principal theme is heard in the oboe. An episode for the horns ensues and then a solo violin takes up the theme, the oboes continuing it. The tempo changes (*Allegro non troppo*) and a new subject appears in the violins, the flute and oboe presenting a continuing section of it. At the close the opening subject is reheard in the oboe.

III. South (*Scherzo*). *Allegretto giocoso*, F major, 2-4 time. The movement opens with eight measures for the horn unaccompanied. The first theme then follows in the clarinet. The horn passage and the clarinet theme return and is worked over, the clarinet then presenting a new idea. Development of the material ensues and at the end the first subject returns in the full orchestra fortissimo.

IV. West (*Allegro brillante*, D major, 2-2 time). The principal subject begins, without Introduction, impetuously in the full orchestra. This is followed by a transitional passage, beginning with fanfares in the brass, which leads to the more expressive second theme in the strings. There are other sections of this subject, but a more important one is heard, after two fortissimo measures in the full orchestra, in the English horn — a subject of Indian character. There follows development of this which, in its turn, is succeeded by the recapitulation, the principal subject again being heard in the full orchestra. Following the second theme, again given to the strings, but now in D major, the Indian subject recurs, this time in the clarinet. The latter theme comes back again at the close, where it is vociferated by the horns fortissimo. F. B.

*Overture, In Bohemia. Op. 28*

The overture "In Bohemia" was composed in 1900 at the request of the Bohemian Club and was to have been produced that summer in the Bohemian Grove, California, under its composer's direction. Mr. Hadley, having been called to Europe, the performance was postponed, but meanwhile the overture was heard in many German cities. The title has no reference to that part of the former Austrian Empire which now is Czechoslovakia, but refers to that unsubstantial domain in which true artists dwell. The work was published in 1912 with a dedication to Victor Herbert and the Bohemian Club of San Francisco.

The principal subject (Allegro con brio, E major, 6-4 time) is given out at once by the full orchestra. A quieter passage for the wood winds leads to the second theme in B flat major, heard in the first violins, oboe and horn. The original mood and tempo return and there is development followed by the customary recapitulation.

F. B.

*Lucifer: Tone Poem. Op. 66*

Hadley's "Lucifer" was composed in 1913-14, its programmatic basis having been the five-act tragedy "Lucifer" by the seventeenth century Dutch poet, Joost van den Vondel, who produced his drama at Amsterdam in 1654. It was said that Lucifer was intended by van den Vondel to be Oliver Cromwell, whom the poet greatly detested. The score of Hadley's tone poem carries the following description of his work:

"The tone poem 'Lucifer' contains five principal subjects: first, the stately theme with which the work begins (Gabriel's trumpet announcing God's message proclaiming love and goodness to all his subjects); second, the Lucifer theme, sinister, foreboding; third, the choral-like theme, suggesting angelic voices; fourth, the calm theme personifying peace and happiness; fifth, the theme of Joy and Victory during the Battle. These contrast freely until the war-trumpets announce Lucifer, who has gathered his legions round him to fight God's angels in the heavens.

"War ensues until Lucifer, defeated, is cast down into utter darkness. Then follows the peaceful theme, the work proceeding with the choral and Gabriel's trumpet-theme enlarged and harmonized for the entire orchestra, which brings the work to a brilliant close with a fanfare of four trumpets. The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, four trumpets, three trombones, tuba, three kettle-drums, small drum, triangle, bass drum, cymbals, celesta, harp, organ, strings and four trumpets, which intone Gabriel's message from their respective places in the auditorium."

F. B.

## HALVORSEN

1864—

### *Entrance March of the Boyards*

**J**OHAN HALVORSEN is known to American and English concert-goers practically by his "Entrance March of the Boyards" alone. He has, however, composed two symphonies, two Norwegian Rhapsodies for orchestra, nine orchestral suites, etc. Born at Drammen, Norway, Halvorsen studied at the Stockholm Conservatory and then was a violin pupil of Adolf Brodsky at Leipzig. He traveled for a time as solo violinist, lived for a short period at Aberdeen (Scotland) and for three years at Helsingfors as a teacher in the conservatory. Since 1899 Halvorsen has been director at the National Theater at Oslo. In his studies, as in his later career, Halvorsen was greatly assisted by Edvard Grieg, whose niece he married.

The "Entrance March of the Boyards" was composed in 1893 and it was upon the recommendation of Grieg that Theodore Thomas gave it the first performance in America at concerts of the Chicago Orchestra, now the Chicago Symphony Orchestra, December 13, 1895. The Boyards, or Boyars, were the former military nobility of Russia. They were abolished as a class by Peter the Great. Halvorsen's march scarcely requires extended discussion. It opens with a subject in the clarinet, the violoncellos and double basses sustaining a drone bass.

F. B.

## HANDEL

1685 - 1759

### *Israel in Egypt*

"**I**SRAEL IN EGYPT," the fifth of the nineteen oratorios which Handel composed in England, was written in 1738, the composition of the whole of this colossal work occupying but twenty-seven days. It was first performed April 4, 1739, at the King's Theater, of which Handel was then manager. It is essentially a choral oratorio. It comprises no less than twenty-eight massive double choruses, linked together by a few bars of recitative, with five arias and three duets interspersed among them. Unlike Handel's other oratorios, there is no overture or even prelude to the work. Six bars of recitative for tenor ("Now there arose a new King over Egypt which knew not Joseph") suffice to introduce it, and lead directly to the first double chorus ("And the Children of Israel sighed"), the theme of which is first given out by the altos of one choir with impressive pathos. The chorus works up to a climax of great force on the phrase ("And their Cry came up unto God"), the two choruses developing with consummate power the two principal subjects — first, the cry for relief, and second, the burden of oppression; and closing with the phrase above mentioned, upon which they unite in simple but majestic harmony. Then follow eight more bars of recitative for tenor, and the long series of descriptive choruses begins, in which Handel employs the imitative power of music in the boldest manner. The first is the plague of the water turned to blood ("They loathed to drink of the River") — a single chorus in fugue form, based upon a theme which is closely suggestive of the

sickening sensations of the Egyptians, and increases in loathsomeness to the close, as the theme is variously treated. The next number is an aria for mezzo soprano voice ("Their Land brought forth Frogs"), the air itself serious and dignified, but the accompaniment imitative throughout of the hopping of these animals. It is followed by the plague of insects, whose afflictions are described by the double chorus. The tenors and basses in powerful unison declare ("He spake the word"), and the reply comes at once from the sopranos and altos ("And there came all manner of flies"), set to a shrill, buzzing, whirring accompaniment, which increases in volume and energy as the locusts appear, but bound together solidly with the phrase of the tenors and basses frequently repeated, and presenting a sonorous background to this fancy of the composer in insect imitation. From this remarkable chorus we pass to another still more remarkable, the familiar "Hailstone Chorus" ("He gave them Hailstones for Rain"), which, like the former, is closely imitative. Before the two choirs begin, the orchestra prepares the way for the on-coming storm. Drop by drop, spattering, dashing, and at last crashing, comes the storm, the gathering gloom rent with the lightning, the "fire that ran along upon the ground." But the storm passes, the gloom deepens, and we are lost in that vague, uncertain combination of tones where voices and instruments seem to be groping about, comprised in the marvelously expressive chorus ("He sent a thick Darkness over all the Land"). From the oppression of this choral gloom we emerge, only to encounter a chorus of savage, unrelenting retribution ("He smote all the First-born of Egypt"). After this savage mission is accomplished, we come to a chorus in pastoral style ("But as for His people, He led them forth like Sheep"), slow, tender, serene, and lovely in its movement. The following chorus ("Egypt was glad"), usually omitted in performance, is a fugue, both strange and intricate. The next two numbers are really one. The two choruses intone the words ("He rebuked the Red Sea"), in a majestic manner, accompanied by a few massive chords, and then pass to the glorious march of the Israelites ("He led them



through the deep") — an elaborate and complicated number, but strong, forcible, and harmonious throughout, and held together by the stately opening theme with which the basses ascend. It is succeeded by another graphic chorus ("But the Waters overwhelmed their Enemies"), in which the roll and dash of the billows closing over Pharaoh's hosts are closely imitated by the instruments, and through which in the close is heard the victorious shout of the Israelites ("There was not one of them left"). Two more short choruses — the first ("And Israel saw that great work") and its continuation ("And believed the Lord"), written in church style, close this extraordinary chain of choral pictures.

The second part, "The Song of Moses," opens with a brief but forcible orchestral prelude, leading directly to the declaration by the chorus ("Moses and the Children of Israel sang this Song"), which, taken together with the instrumental prelude, serves as a stately introduction to the stupendous fugued chorus which follows ("I will sing unto the Lord, for He hath triumphed gloriously; the Horse and his Rider hath He thrown into the Sea"). It is followed by a duet for two sopranos ("The Lord is my Strength and my Song") in the minor key — an intricate but melodious number, usually omitted. Once more the chorus resumes with a brief announcement ("He is my God"), followed by a fugued movement in the old church style ("And I will exalt Him"). Next follows the great duet for two basses ("The Lord is a Man of War") — a piece of superb declamatory effect, full of vigor and stately assertion. The triumphant announcement in its closing measures ("His chosen Captains also are drowned in the Red Sea") is answered by a brief chorus ("The Depths have covered them"), followed by four choruses of triumph — ("Thy right Hand, O Lord"), an elaborate and brilliant number; ("And in the greatness of Thine excellency"), a brief but powerful bit; ("Thou sendest forth Thy Wrath"); and the single chorus ("And with the Blast of Thy nostrils"), in the last two of which Handel again returns to the imitative style with wonderful effect, especially in the declaration of the basses ("The Floods

stood upright as an Heap, and the Depths were congealed"). The only tenor aria in the oratorio follows these choruses, a bravura song ("The Enemy said, 'I will pursue'"), and this is followed by the only soprano aria ("Thou didst blow with the Wind"). Two short double choruses ("Who is like unto Thee, O Lord") and ("The Earth swallowed them") lead to the duet for contralto and tenor ("Thou in Thy Mercy"), which is in the minor, and very pathetic in character. It is followed by the massive and extremely difficult chorus ("The People shall hear and be afraid"). Once more, after this majestic display, comes the solo voice, this time the contralto, in a simple, lovely song ("Thou shalt bring them in"). A short double chorus ("The Lord shall reign for ever and ever"), a few bars of recitative referring to the escape of Israel, the choral outburst once more repeated, and then the solo voice declaring ("Miriam the prophetess took a timbrel in her hand, and all the women went out after her with timbrels and with dances; and Miriam answered them"), lead to the final song of triumph—that grand, jubilant, overpowering expression of victory which, beginning with the exultant strain of Miriam ("Sing ye to the Lord, for He hath triumphed gloriously"), is amplified by voice upon voice in the great eight-part choir, and by instrument upon instrument, until it becomes a tempest of harmony, interwoven with the triumph of Miriam's cry and the exultation of the great host over the enemy's discomfiture, and closing with the combined power of voices and instruments in harmonious accord as they once more repeat Miriam's words ("The Horse and his Rider hath He thrown into the Sea").

### *Saul*

The oratorio of "Saul" was written by Handel in 1738. The story closely follows the Biblical narrative of the relations between David and Saul. The overture is the longest of all the Handel introductions. It is in four movements, the first an Allegro, the second a Largo, in which the organ

is used as a solo instrument, the third an Allegro, and the fourth a Minuetto. It is an exceedingly graceful and delicate prelude, and makes a fitting introduction to the dramatic story which follows. The characters introduced are Saul, King of Israel; Jonathan, his son; Abner, captain of the host; David; the apparition of Samuel; Doeg, a messenger; an Amalekite; Abiathar, Merab, and Michal, daughters of Saul; the Witch of Endor; and the Israelites.

The first scene opens in the Israelitish camp, where the people join in a Song of Triumph over Goliath and the Philistines. It is made up of a chorus ("How excellent Thy Name, O Lord!"), which is a stirring tribute of praise; an aria ("An Infant raised by Thy Command"), describing the meeting of David and Goliath; a trio, in which the giant is pictured as the "monster atheist," striding along to the vigorous and expressive music; and three closing choruses ("The Youth inspired by Thee"), ("How excellent Thy Name"), and a jubilant ("Hallelujah"), ending in plain but massive harmony.

The second scene is in Saul's tent. Two bars of recitative prelude an aria by Michal, Saul's daughter, who reveals her love for David ("O god-like Youth!"). Abner presents David to Saul, and a dialogue ensues between them, in which the conqueror announces his origin, and Saul pleads with him to remain, offering the hand of his daughter Merab as an inducement. David, whose part is sung by a contralto, replies in a beautiful aria, in which he attributes his success to the help of the Lord alone. In the next four numbers the friendship of Jonathan and David is cemented, which is followed by a three-verse hymn ("While yet Thy Tide of Blood runs high") of a stately character, sung by the High Priest. In a few bars of recitative Saul betroths his daughter Merab to David; but the girl replies in a vigorous aria ("My Soul rejects the Thought with Scorn"), in which she declares her intention of frustrating the scheme to unite a plebeian with the royal line. It is followed by a plaintive but vigorous aria ("See with what a scornful Air"), sung by Michal, who again gives expression to her love for David.

The next scene is entitled "Before an Israelitish City," and is prefaced with a short symphony of a jubilant character. A brief recitative introduces the maidens of the land singing and dancing in praise of the victor, leading up to one of Handel's finest choruses ("Welcome, welcome, mighty King")—a fresh, vigorous semi-chorus accompanied by the carillons, in which Saul's jealousy is aroused by the superiority of prowess attributed to David. It is followed by a furious aria ("With Rage I shall burst, his Praises to hear"). Jonathan laments the imprudence of the women in making comparisons, and Michal suggests to David that it is an old malady which may be assuaged by music, and in an aria ("Fell Rage and black Despair") expresses her belief that the monarch can be cured by David's "persuasive lyre." The next scene is in the King's house. David sings an aria ("O Lord, whose Mercies numberless"), followed by a harp solo; but it is in vain. Jonathan is in despair, and Saul, in an aria ("A Serpent in my Bosom warmed"), gives vent to his fury and hurls his javelin at David. The latter escapes; and in furious recitative Saul charges his son to destroy him. The next number is an aria for Merab ("Capricious Man, in Humor lost"), lamenting Saul's temper; and Jonathan follows with a dramatic recitative and aria, in which he refuses to obey his father's behest. The High Priest appeals to Heaven ("O Lord, whose Providence") to protect David, and the first part closes with a powerful chorus ("Preserve him for the Glory of Thy Name").

The second part is laid in the palace, and opens with a powerfully descriptive chorus ("Envy, eldest-born of Hell!"). In a noble song ("But sooner Jordan's Stream, I swear") Jonathan assures David he will never injure him. In a colloquy between them David is informed that Saul has bestowed the hand of the haughty Merab on Adriel, and Jonathan pleads the cause of the lovely Michal. Saul approaches, and David retires. Saul inquires of Jonathan whether he has obeyed his commands, and in a simple, sweet, and flowing melody ("Sin not, O King, against the Youth") he seems to overcome the wrath of the monarch, who dis-

sembles and welcomes David, bidding him to repel the insults of the Philistines, and offering him his daughter Michal as a proof of his sincerity. In the second scene Michal declares her love for David, and they join in a rapturous duet ("O fairest of ten Thousand fair"), which is followed by a chorus in simple harmony ("Is there a Man who all his Ways"). A long symphony follows, preparing the way for the attempt on David's life. After an agitated duet with Michal ("At Persecution I can laugh"), David makes his escape just as Doeg, the messenger, enters with instructions to bring David to the King's chamber. He is shown the image in David's bed, which he says will only enrage the King still more. Michal sings an exultant aria ("No, let the Guilty tremble"), and even Merab, won over by David's qualities, pleads for him in a beautiful aria ("Author of Peace"). Another symphony intervenes, preluding the celebration of the feast of the new moon in the palace, to which David has been invited. Jonathan again interposes with an effort to save David's life, whereupon Saul, in a fresh outburst of indignation, hurls his javelin at his son, and the chorus bursts out in horror ("Oh, fatal Consequence of Rage!").

The third part opens with the intensely dramatic scene with the Witch of Endor, the interview being preluded by the powerful recitative ("Wretch that I am!"). The second scene is laid in the Witch's abode, where the incantation is practised that brings up the apparition of Samuel. This scene closes with an elegy foreboding the coming tragedy. The third scene opens with the interview between David and the Amalekite who brings the tidings of the death of Saul and Jonathan. It is followed by that magnificent dirge, the "Dead March," whose simple yet solemn and majestic strains are familiar to every one. The trumpets and trombones with their sonorous pomp and the wailing oboes and clarinets make an instrumental pageant which is the very apotheosis of grief. The effect of the march is all the more remarkable when it is considered that, in contradistinction to all other dirges, it is written in the major key. The chorus ("Mourn, Israel, mourn thy Beauty lost"), and the three

arias of lament sung by David, which follow, are all characterized by feelings of the deepest gloom. A short chorus ("Eagles were not so swift as they") follows, and then David gives voice to his lament over Jonathan in an aria of exquisite tenderness ("In sweetest Harmony they lived"), at the close of which he joins with the chorus in an obligato of sorrowful grandeur ("Oh, fatal Day, how low the Mighty lie!"). In an exultant strain Abner bids the "men of Judah weep no more," and the animated martial chorus ("Gird on thy Sword, thou Man of Might") closes this great dramatic oratorio.

### *Samson*

The oratorio, "Samson" was written in 1741. The last chorus was dated October 29; but in the following year Handel added to it "Let the bright Seraphim" and the chorus, "Let their celestial Concerts." The oratorio was first sung at Covent Garden, February 18, 1743.

The characters introduced are Samson; Micah, his friend; Manoah, his father; Delilah, his wife; Harapha, a giant of Gath; Israelitish woman; priests of Dagon; virgins attendant upon Delilah; Israelites, friends of Samson; Israelitish virgins; and Philistines. After a brilliant overture the scene opens before the prison in Gaza, with Samson blind and in chains. His opening recitative, setting forth his release from toil on account of the feast to Dagon, introduces a brilliant and effective chorus by the priests with trumpets ("Awake the Trumpet's lofty Sound"), after which a Philistine woman in a bright, playful melody invites the men of Gaza to bring "The merry Pipe and pleasing String"; whereupon the trumpet chorus is repeated. After the tenor aria ("Loud is the Thunder's awful Voice"), the chorus recurs again, showing Handel's evident partiality for it. The Philistine woman has another solo ("Then free from Sorrow"), whereupon in a pathetic song ("Torments, alas!") Samson bewails his piteous condition. His friend Micah appears, and in the aria ("Oh, Mirror of our fickle State") condoles with him.

In answer to his question, "Which shall we first bewail, thy Bondage, or lost Sight?" Samson replies in a short, but exquisitely tender aria ("Total Eclipse: no Sun, no Moon, all dark amidst the Blaze of Noon")—a song which brought tears to the eyes of the blind Handel himself when he listened to it long afterwards. The next chorus ("Oh, first-created Beam") is of more than ordinary interest, as it treats the same subject which Haydn afterwards used in "The Creation." It begins in a soft and quiet manner, in ordinary time, develops into a strong Allegro on the words ("Let there be Light"), and closes with a spirited fugue on the words ("To Thy dark Servant Life by Light afford"). A dialogue follows between Manoah and Micah, leading up to an intricate bravura aria for bass ("Thy glorious Deeds inspired my Tongue"), closing with an exquisite slow movement in broad contrast to its first part. Though comforted by his friends, Samson breaks out in furious denunciation of his enemies in the powerfully dramatic aria ("Why does the God of Israel sleep?"). It is followed up in the same spirit by the chorus ("Then shall they know")—a fugue on two vigorous subjects, the first given out by the altos, and the second by the tenors. Samson's wrath subsides in the recitative ("My genial Spirits droop"), and the first act closes with the beautifully constructed chorus ("Then round about the starry Throne"), in which his friends console him with the joys he will find in another life.

The second part, after a brief recitative, opens with an aria by Manoah ("Just are the Ways of God to Man"), in which he conjures Samson to repose his trust in God. It is followed by the beautiful prayer of Micah ("Return, return, O God of Hosts"), emphasized by the chorus to which it leads ("To dust his Glory they would tread"), with which the prayer is interwoven in obligato form. From this point, as Delilah appears, the music is full of bright color, and loses its sombre tone. In a short recitative she excuses her misdeed, and then breaks out in an aria of sensuous sweetness ("With plaintive Notes and am'rous Moan, thus coos the Turtle left alone"). Its bewitching grace, however, makes

little impression upon Samson, who replies with the aria ("Your Charms to Ruin led the Way"). In another enticing melody ("My Faith and Truth, O Samson, prove"), she seeks to induce him to return to her house, and a chorus of virgins add their entreaties. A last effort is made in the tasteful and elegant aria ("To fleeting Pleasures make your Court"); but when that also fails, Delilah reveals her true self. Samson rebukes "her warbling charms," her "trains and wiles," and counts "this prison-house the house of liberty to thine"; whereupon a highly characteristic duet ensues ("Traitor to Love"). An aria for Micah follows ("It is nor Virtue, Valor, Wit"), leading up to a powerful dissertation on masculine supremacy in a fugued chorus which is treated in a spirited manner. The giant Harapha now appears, and mocks Samson with the taunt that had he met him before he was blind, he would have left him dead on the field of death, "where thou wrought'st Wonders with an Ass' Jaw." His first number ("Honor and Arms scorn such a Foe") is one of the most spirited and dashing bass solos ever written. Samson replies with the majestic aria ("My Strength is from the living God"). The two solos reach their climax in the energetic duet between the giants ("Go, baffled Coward, go"). Micah then suggests to Harapha that he shall call upon Dagon to dissolve "those magic Spells that gave our Hero Strength," as a test of his power. The recitative is followed by an impressive six-part chorus ("Hear, Jacob's God") in the true church style. Its smooth, quiet flow of harmony is refreshing as compared with the tumult of the giants' music which precedes, and the sensuousness of the chorus ("To Song and Dance we give the Day") which follows it. The act closes with the massive double chorus ("Fixed in His everlasting Seat") in which the Israelites and Philistines celebrate the attributes of their respective deities and invoke their protection, and in which also the composer brings out with overwhelming effect the majesty and grandeur of God as compared with the nothingness of Dagon.

The third part opens with a dialogue in which Harapha



brings the message to Samson that he must repair to the feast of Dagon to delight the Philistines with some of his feats of strength. Upon Samson's refusal, Harapha sings the threatening aria ("Presuming Slave!"). The Israelities invoke the protection of God in the spirited chorus ("With Thunder armed"), closing with a prayer which changes to wild and supplicating entreaty. Samson at last yields in a tender, pathetic aria ("Thus when the Sun"), which seems to anticipate his fate. In a song of solemn parting ("The Holy One of Israel be thy Guide"), accompanied by the chorus ("To Fame immortal go"), his friends bid him farewell. The festivities begin, and in an exultant chorus ("Great Dagon has subdued our Foe") the Philistines are heard exulting over Samson's discomfiture. Micah and Manoah, hearing the sounds, are filled with anxiety, and the latter expresses his solicitude in the tender aria ("How willing my paternal Love"). But the scene suddenly changes. In a short, crashing presto the coming destruction is anticipated. The trembling Israelites express their alarm in the chorus ("Hear us, our God"), and appeal to Heaven for protection. A messenger rushes upon the scene and announces that Samson is dead and has involved the destruction of his enemies in the general calamity. Micah gives expression to his grief in the touching aria ("Ye sons of Israel, now lament"), followed by the Israelites in a sorrowful wail ("Weep, Israel, weep"). A funeral march, in the major key, intervenes, full of tender expression of sorrow—for which, after the first two representations, Handel substituted the Dead March from "Saul," and both marches are now printed in the scores for general use. As at first written, the oratorio closed with the effective chorus and solo ("Bring the Laurels"); but a year afterwards Handel made a different ending. Manoah calls upon the people to cease their lamentations, and the funeral pageant is followed by the magnificent trumpet aria ("Let the bright seraphim")—a song worthy only of the greatest artists, characterized by joyousness, brilliancy and lofty inspiration, both with voice and instrument—and the equally magnificent chorus ("Let their celestial Con-

certs"), which closes the great oratorio with triumphant exultation.

### *The Messiah*

"The Messiah" represents the ripened product of Handel's genius, and reflects the noblest aspirations and most exalted devotion of mankind. Among all his oratorios it retains its original freshness, vigor, and beauty in the highest degree, in that it appeals to the loftiest sentiment and to universal religious devotion, and is based upon the most harmonious, symmetrical, and enduring forms of the art. It was begun on the twenty-second day of August, 1741, and finished on the following September 14. The text was taken from the literal words of Scripture, and the libretto arranged by Charles Jennens.

The oratorio is divided into three parts. The first illustrates the longing of the world for the Messiah, prophesies his coming, and announces his birth; the second part is devoted to the sufferings, death, and exaltation of Christ, and develops the spread and ultimate triumph of the Gospel; while the third is occupied with the declaration of the highest truths of doctrine—faith in the existence of God, the surety of immortal life, the resurrection, and the attainment of an eternity of happiness.

The first part opens with an overture, or rather orchestral prelude, of majestic chords, leading to a short fugue, developed with severe simplicity and preparing the way for the accompanied recitative ("Comfort ye my People"), and the aria for tenor ("Every Valley shall be exalted"), which in turn leads to the full, strong chorus ("And the Glory of the Lord shall be revealed")—the three numbers in reality forming one. The prophecy is announced, only to be followed by the human apprehension in the great aria for bass ("But who may abide the Day of His coming?"), written in the Sicilian pastoral style. The aria leads to the exquisitely constructed number ("And He shall purify") a fugued chorus closing in simple harmony. Once more the

prophet announces ("Behold, a Virgin shall conceive"), followed by the alto solo ("O Thou that tellest"), which precludes a chorus in the same tempo. The next aria ("The People that walked in Darkness"), with its curious but characteristic modulations leads to one of the most graphic fugued choruses in the whole work ("For unto us a Child is born"), elegantly interwoven with the violin parts, and emphasized with sublime announcements of the names of the Messiah in full harmony and with the strongest choral power. The grand burst of sound dies away, there is a significant pause, and then follows a short but exquisite Pastoral Symphony for the strings, which with the four succeeding bits of recitative tells the message of the angels to the shepherds on the plains of Bethlehem. Suddenly follows the chorus of the heavenly hosts ("Glory to God"), which is remarkably expressive, and affords sharp contrasts in the successive clear responses to the fugue. The difficult but very brilliant aria for soprano ("Rejoice greatly"), the lovely aria ("He shall feed His Flock"), in which Handel returns again to the pastoral style, and a short chorus ("His Yoke is easy"), close the first part.

The second part is the most impressive portion of the work. It begins with a majestic and solemn chorus ("Behold the Lamb of God"), which is followed by the aria for alto ("He was despised")—one of the most pathetic and deeply expressive songs ever written, in which the very key-note of sorrow is struck. Two choruses—"Surely He hath borne our Grievs", rather intricate in harmony, and ("With His Stripes we are healed"), a fugued chorus written *a capella* upon an admirable subject—lead to the spirited and thoroughly interesting chorus ("All we like Sheep have gone astray"), closing with an Adagio of great beauty ("And the Lord hath laid on Him the Iniquity of us all"). This is followed by several short numbers—a choral fugue ("He trusted in God"), the accompanied recitative ("Thy Rebuke hath broken His Heart"), a short but very pathetic aria for tenor ("Behold and see if there be any Sorrow"), and an aria for soprano ("But Thou didst not leave His soul in

Hell") — all of which are remarkable instances of the musical expression of sorrow and pity. These numbers lead to a triumphal shout in the chorus and semi-choruses ("Lift up your Heads, O ye Gates!") which reach a climax of magnificent power and strongly contrasted effects. After the chorus ("Let all the Angels of God worship Him"), a fugue constructed upon two subjects, the aria ("Thou art gone up on high"), and the chorus ("The Lord gave the Word"), we reach another pastoral aria of great beauty ("How beautiful are the Feet"). This is followed by a powerfully descriptive chorus ("Their Sound is gone out into all Lands"), a massive aria for bass ("Why do the Nations"), the chorus ("Let us break their Bonds asunder"), and the aria ("Thou shalt break them"), leading directly to the great "Hallelujah Chorus," which is the triumph of the work and its real climax. It opens with exultant shouts of "Hallelujah." Then ensue three simple phrases, the middle one in plain counterpoint, which form the groundwork for the "Hallelujah." These phrases, seemingly growing out of each other, and reiterated with constantly increasing power, interweaving with and sustaining the "Hallelujah" with wonderful harmonic effects, make up a chorus that has never been excelled, not only in musical skill, but also in grandeur and sublimity. After listening to its performance, one can understand Handel's words: "I did think I did see all heaven before me, and the great God Himself." This number closes the second part.

If the oratorio had closed at this point, the unities would have been preserved, but Handel carried it into a third part with undiminished interest, opening it with that sublime confession of faith ("I know that my Redeemer liveth"). It is followed by two quartets in plain counterpoint with choral responses ("Since by Man came Death"), and ("For as in Adam all die"), in which the effects of contrast are very forcibly brought out. The last important aria in the work ("The Trumpet shall sound"), for bass with trumpet obligato, will always be admired for its beauty and stirring effect. The oratorio closes with three choruses, all in

the same key and of the same general sentiment ("Worthy is the Lamb"), a piece of smooth, flowing harmony; ("Blessing and Honor"), a fugue led off by the tenors and basses in unison, and repeated by the sopranos and altos on the octave, closing with full harmony on the words "for ever and ever" several times reiterated; and the final "Amen" chorus, which is treated in the severest style, and in which the composer evidently gave free rein to his genius, not being hampered with the trammels of words.

### *Judas Maccabæus*

The oratorio, "Judas Maccabæus" was written in thirty-two days, between July 9 and August 11, 1746, upon the commission of Frederic, Prince of Wales, to celebrate the return of the Duke of Cumberland from Scotland after the decisive victory of Culloden. The words were taken from the narrative of the exploits of the Jewish deliverer contained in the first book of Maccabees and in the twelfth book of Josephus' "Antiquities of the Jews." It was first performed at Covent Garden, April 1, 1747. The characters represented are Judas Maccabæus; Simon, his brother; an Israelitish messenger; and Israelitish men and women.

The first scene introduces the Israelitish men and women lamenting the death of the father of Judas in the sorrowful chorus ("Mourn, ye afflicted Children"), which, after a duet for soprano and tenor, is followed by still another chorus in a similar strain ("For Zion Lamentation make"), but much more impressive, and rising to a more powerful climax. After a brief and simple soprano solo ("Pious Orgies"), the chorus sings the prayer ("O Father, whose almighty Power"), closing with a characteristic fugue on the words ("And grant a Leader"). After a short recitative, Simon, bass, breaks out in the heroic and sonorous aria ("Arm, arm, ye Brave!") which has always retained its popularity, notwithstanding its antique bravura. It is followed by the chorus in the brief but stirring number ("We come in bright array").

Five arias, a duet, and two choruses, nearly all of which are now omitted in performances, being of the same general character, and mainly apostrophes to liberty lead to the great chorus closing the first part ("Hear us, O Lord!").

The second part opens with the Israelites celebrating the return of Judas from the victories over Appollonius and Seron. An instrumental prelude, picturing the scenes of battle, leads directly to the great chorus, the best in the work ("Fallen is the Foe"). The triumphant declaration is made over and over with constantly increasing energy, finally leading to a brilliant fugue on the words ("Where warlike Judas wields his righteous Sword"); but interwoven with it are still heard those notes of victory ("Fallen is the Foe"), and the response ("So fall Thy Foes"). The Israelitish man sings a vigorous tribute to Judas ("So rapid thy Course is"). The triumphant strain ("Zion now her Head shall raise") is taken by two voices, closing with the soprano alone; but before her part ends, the whole chorus takes it and joins in the paean ("Tune your Harps"), and the double number ends in broad, flowing harmony. In a florid number ("From mighty Kings he took the Spoil") the Israelitish woman once more sings Judas' praise. The two voices unite in a welcome ("Hail Judæa, happy Land"), and finally the whole chorus join in a simple but jubilant acclaim to the same words. The rejoicings soon change to expressions of alarm and apprehension as a messenger enters and announces that Gorgias has been sent by Antiochus to attack the Israelites, and is already near at hand. They join in a chorus expressive of deep despondency ("Oh, wretched Israel"); but Simon, in a spirited aria ("The Lord worketh Wonders"), bids them put their trust in Heaven, and Judas rouses their courage with the martial trumpet song ("Sound an Alarm"), which, though very brief, is full of vigor and fire. After the departure of Judas to meet the foe, Simon, the Israelitish man, and the Israelitish woman follow each other in denunciation of the idolatries which have been practiced by the heathen among them, and close with the splendid chorus ("We never will bow down to the rude Stock or sculp-

tured Stone"), in which vigorous repetitions of the opening phrase lead to a chorale in broad, impressive harmony, with which is interwoven equally vigorous repetitions of the phrase ("We worship God alone").

The third part opens with the impressive prayer ("Father of Heaven, from Thy eternal Throne"), sung by the priest. As the fire ascends from the altar, the sanctuary having been purified of its heathen defilement, the Israelites look upon it as an omen of victory and take courage. A messenger enters with tidings of Judas' triumph over all their enemies. The Israelitish maidens and youths go out to meet him, singing the exultant march chorus ("See the conquering Hero comes"), which is familiar to every one by its common use on all occasions, from Handel's time to this, where tribute has been paid to martial success and heroes have been welcomed. It is the universal accompaniment of victory, as the Dead March in "Saul" is of the pageantry of death. It is very simple in its construction, like many others of Handel's most effective numbers and first sung as a three-part chorus, then as a duet or chorus of virgins, again by the full power of all the voices, and gradually dies away in the form of an instrumental march. A very elaborate chorus ("Sing unto God"), a florid aria with trumpet solo for Judas ("With Honor let Desert be Crowned"), the chorus ("To our great God"), a pastoral duet with exquisite accompaniment ("Oh, lovely Peace!"), and a "Hallelujah" in the composer's customary exultant style, close this brilliant and dramatic oratorio.

### *Acis and Galatea*

The first idea of Handel's famous pastoral, "Acis and Galatea," is to be found in a serenata, "Aci, Galatea, e Polifemo," which he produced at Naples in July, 1708. The plan of the work resembles that of the later pastoral, though its musical setting is entirely different. The story is based on the seventh fable in the thirteenth book of the *Metamor-*

phoses—the sad story which Galatea, daughter of Nereus, tells to Scylla. The nymph was passionately in love with the shepherd Acis, son of Faunus and of the nymph Symæthis, and pursued him incessantly. She too was pursued by Polyphemus, the one-eyed Cyclops of *Ætna*, contemner of the gods. One day, reclining upon the breast of Acis, concealed behind a rock, she hears the giant pouring out to the woods and mountains his story of love and despair. As he utters his complaints, he espies the lovers. Then, raging and roaring so that the mountains shook and the sea trembled, he hurled a huge rock at Acis and crushed him. The shepherd's blood gushing forth from beneath the rock was changed into a river; and Galatea, who had fled to the sea, was consoled.

The overture to the work, consisting of one movement, is thoroughly pastoral in its style and introduces a chorus ("Oh, the Pleasures of the Plains!") in which the easy, careless life of the shepherds and their swains is pictured. Galatea enters seeking her lover, and after the recitative ("Ye verdant Plains and woody Mountains") relieves her heart with an outburst of melodious beauty ("Hush, ye pretty warbling Choir!"). Acis answers her, after a short recitative, with another aria equally graceful ("Love in her Eyes sits playing and sheds delicious Death"). The melodious and sensuous dialogue is continued by Galatea, who once more sings ("As when the Dove"). Then in a duet, sparkling with the happiness of the lovers ("Happy we"), closing with chorus to the same words, this pretty picture of ancient pastoral life among the nymphs and shepherds comes to an end.

In the second part there is another tone both to scene and music. The opening chorus of alarm ("Wretched Lovers") portends the coming of the love-sick Cyclops; the mountains bow, the forests shake, the waves run frightened to the shore as he approaches roaring and calling for "a hundred reeds of decent growth," that on "such pipe" his capacious mouth may play the praises of Galatea. The recitative ("I melt, I rage, I burn") is very characteristic, and leads to the giant's love-song, an unctuous, catching melody almost too



full of humor and grace for the fierce brute of Ætna ("Oh, ruddier than the Cherry!").

In marked contrast with this declaration follows the plaintive, tender song of Acis ("Love sounds the Alarm"). Galatea appeals to him to trust the gods, and then the three join in a Trio ("The Flocks shall leave the Mountain"). Enraged at his discomfiture, the giant puts forth his power. He is no longer the lover piping to Galatea and dissembling his real nature, but a destructive, raging force; and the fragment of mountain which he tears away buries poor Acis as effectually as Ætna sometimes does the plains beneath. The catastrophe accomplished, the work closes with the sad lament of Galatea for her lover ("Must I my Acis still bemoan?") and the choral consolations of the shepherds and their swains ("Galatea, dry thy Tears, Acis now a God appears").

### *L' Allegro*

"L' Allegro, il Penseroso ed il Moderato," the first two movements of which contain a musical setting of Milton's well-known poem, was written in the seventeen days from January 19 to February 6, 1740, and was first performed on the twenty-seventh of the latter month at the Royal Theater, Lincoln's Inn Fields, London. The text of the first two parts is by Milton, Allegro, as is well known, chanting the praises of pleasure, Penseroso those of melancholy; Allegro represented by tenor and Penseroso by soprano, and each supported by a chorus which joins in the discussion of the two moods.

The work opens without overture, its place having originally been supplied by an orchestral concerto. In vigorous and very dramatic recitative Allegro bids "loathed Melancholy" hence, followed by Penseroso, who in a few bars of recitative far less vigorously consigns "vain, deluding joys" to "some idle brain"; Allegro replies with the first aria ("Come, come, thou Goddess fair"), a beautifully free and flowing melody, responded to by Penseroso, who in an

aria of stately rhythm appeals to his goddess ("Divinest Melancholy"). Now Allegro summons his retinue of mirth ("Haste thee, Nymph, and bring with thee"), and the chorus takes up the jovial refrain in the same temper. The aria itself is well known as the laughing-song. Indeed, both aria and chorus are full of unrestrained mirth, and go laughingly along in genuine musical giggles. The effect is still further enhanced by the next aria for Allegro ("Come and trip it as you go"), a graceful minuet, which is also taken by the chorus. After a recitative by Penseroso ("Come, pensive Nun"), and the aria ("Come, but keep thy wonted State"), the first Penseroso chorus occurs ("Join with thee calm Peace and Quiet"), a short but beautiful passage of tranquil harmony. Once more in recitative Allegro bids "loathed Melancholy" hence, and then in the aria ("Mirth, admit me of thy Crew") leading into chorus, sings of the lark, "startling dull Night" and bidding good-morrow at his window—a brilliant number accompanied with an imitation of the lark's song. Penseroso replies by an equally brilliant song ("Sweet Bird that shun'st the noise of Folly"), in which the nightingale plays the part of accompaniment. Another aria by Allegro ("Oft listening how the Hounds and Horn") gives an opportunity for a blithe and jocund hunting-song for the bass, followed by one of the most beautiful numbers in the work ("Oft on a plat of rising ground"), sung by Penseroso, in which the ringing of the far-off curfew, "swinging slow, with sullen roar," is introduced with telling effect. This is followed by a quiet, meditative aria ("Far from all resorts of Mirth"), when once again Allegro takes up the strain in two arias ("Let me wander not unseen") and ("Straight mine Eye hath caught new Pleasures"). The first part closes with the Allegro aria and chorus ("Or let the merry Bells ring round!"), full of the very spirit of joy and youth; and ending with an exquisite harmonic effect as the gay crowd creep to bed, "by whispering winds soon lulled to sleep."

The second part begins with a stately recitative and aria by Penseroso ("Sometimes let gorgeous Tragedy"), fol-

lowed by one of the most characteristic arias in the work ("But oh, sad Virgin, that thy Power might raise!") in which the passage ("Or bid the Soul of Orpheus sing") is accompanied by long, persistent trills that admirably suit the words. The next number ("Populous Cities please me then") is a very descriptive solo for Allegro, with chorus which begins in canon form for the voices and then turns to a lively movement as it pictures the knights celebrating their triumphs and the "store of ladies" awarding prizes to their gallants. Again Allegro in a graceful aria sings ("There let Hymen oft appear"). It is followed by a charming canzonet ("Hide me from Day's garish Eye") for Penseroso, which leads to an aria for Allegro ("I'll to the well-trod Stage anon"), opening in genuinely theatrical style, and then changing to a delightfully melodious warble at the words ("Or sweetest Shakespeare, Fancy's Child"). This is followed by three characteristic arias ("And ever, against eating Cares"), ("Orpheus himself may heave his Head"), and ("These Delights, if thou canst give")—the last with chorus.

### *The Dettingen Te Deum*

On the twenty-seventh of June, 1743, the British army and its allies, under the command of King George II and Lord Stair, won a victory at Dettingen, in Bavaria, over the French army, commanded by the Maréchal del Noailles and the Duc de Grammont. On the King's return a day of public thanksgiving was appointed, and Handel, at that time "Composer of Musick to the Chapel Royal," was commissioned to write a Te Deum and an anthem for the occasion.

The Dettingen Te Deum is not a Te Deum in the strict sense, but a grand martial panegyric. It contains eighteen short solos and choruses, mostly of a brilliant, martial character, the solos being divided between the alto, barytone, and bass. After a brief instrumental prelude, the work opens with the triumphant, jubilant chorus with trumpets and drums ("We praise Thee, O God"), written for five parts, the

sopranos being divided into firsts and seconds, containing also a short alto solo leading to a closing fugue. The second number ("All the Earth doth worship Thee") is also an alto solo with five-part chorus of the same general character. It is followed by a semi-chorus in three parts ("To Thee all Angels cry aloud"), plaintive in style, and leading to the full chorus ("To Thee, Cherubim and Seraphim"), which is majestic in its movement and rich in harmony. The fifth number is a quartet and chorus ("The glorious Company of the Apostles praise Thee"), dominated by the bass, with responses from the other parts, and followed by a short, full chorus ("Thine adorable, true, and only Son"). The seventh number is a stirring bass solo with trumpets. A fanfare of trumpets introduces the next four numbers, all choruses. In this group the art of fugue and counterpoint is splendidly illustrated, but never to the sacrifice of brilliant effect, which is also heightened by the trumpets in the accompaniments. An impressive bass solo ("Vouchsafe, O Lord") intervenes, and then the trumpets sound the stately symphony to the final chorus ("O Lord, in Thee have I trusted"). It begins with a long alto solo with delicate oboe accompaniment that makes the effect very impressive when voices and instruments take up the phrase in a magnificent outburst of power and rich harmony, and carry it to the close.

### *Largo*

The work which, in an instrumental arrangement, has long been known to the world as "Handel's Largo" is an aria which, entitled "Ombra mai fu," originally formed part of the opening scene of the opera "Serse" ("Xerxes"), which Handel produced at London in 1738. Although the work ostensibly deals with Xerxes, the king of Persia, who invaded Greece in 480 B. C., the story in reality has nothing to do with him and the opera was, indeed, Handel's one excursion into comic music-drama.

The scene in which the aria is sung represents "a summer house near a beautiful garden, in the midst of which grows a plane tree." The character named Xerxes sings the aria lying under the tree, which he apostrophizes in his song. The best known of the instrumental arrangements of the Largo is that made for violin by Joseph Hellmesberger.

F. B.

### *Water Music*

It was believed for many years that the so-called "Water Music" by Handel was composed for the purpose of appeasing the wrath of George I, King of England, which had been evoked by the composer when he had been permitted to visit England—George having been, at that time, Elector of Hanover—and had outstayed his leave of absence to an outrageous extent. George had succeeded to the British throne in 1714 and it was held that Handel's propitiatory music had been composed the following year as a surprise to the monarch when he made a state progress in his barge down the Thames. This would have been a romantic incident, but unfortunately it has proved to be untrue. Handel's music was not written until 1717 and the King's displeasure had long been smoothed away. Yet the "Water Music" was written for George I's progress from Lambeth to Chelsea and the facts of the affair were communicated by Frederic Bonnet, envoy from the Duke of Brandenburg to the English court, in a report which the former made to his master and dated July 19, 1717. The river party was arranged by Baron Kielmansegge for George's pleasure and the royal barge was accompanied by a large number of other boats containing members of the king's suite. On one of the barges was stationed Handel's orchestra—fifty musicians—and Bonnet states that they comprised "trumpets, hunting horns, oboes, bassoons, German flutes, French flutes à bec, violins and basses, but without voices." The music, expressly composed by Handel, so greatly charmed the king that he commanded it to be repeated "once before and once after supper, although it took an hour for each performance."

The "Water Music" was published in 1720. Of the twenty movements which comprised the work, six were arranged for modern orchestra by Sir Hamilton Harty, conductor of the Halle Orchestra in Manchester, England, and it is this edition that is generally played.

F. B.

# HAYDN

1732-1809

## *Symphony No. 1 (B. & H.), in E Flat*

1. ADAGIO. ALLEGRO CON SPIRITO.  
2. ANDANTE.

3. MINUET.  
4. FINALE. PRESTO.

THE Symphony in E flat was composed in 1795, and is the eighth in the set written for Salomon, and the first of the Breitkopf and Härtel edition. It opens with an Adagio, introduced by a roll on the kettle-drum, with the following theme:



This broad and sombre melody gives the key to the whole work. It ends in a unison phrase in C minor, in a half-mysterious way on G, the fifth of the chord. Then enters the Allegro con spirito, with the following theme:



The half-step in the first group, forced in the repetition by an accidental, keeps the otherwise humorous theme within bounds. The second part is worked up in strict compliance with the sonata form, and displays Haydn's mastery in counterpoint. After a hold, the basses take up the melody of the

opening Adagio, pressed into the new mould of the  $\frac{3}{8}$  tempo. This middle movement is again interrupted by a hold, followed by the working-out of the second theme and closing on the dominant seventh chord and a grand pause, after which the first part is repeated. At the half-cadence the opening Adagio unexpectedly enters with its solemn roll of the drum and deep-toned melody, followed by a short Coda, Allegro.

The Andante, in C minor, opens with the following melody:



The first bar has a vein of inexpressibly sad loveliness, which also pervades the whole song, as it may be called. In the third part it is interesting to see how simply the composer accomplishes his purpose by enlivening the rhythm.

The first and third parts are then repeated in the form of variations, exquisitely worked out. The third variation, in C minor, is scored for full orchestra, and is one of the many examples we find in Haydn which show that the minor mood or minor key was for him rather the expression of the grand and heroic than of sadness or sorrow. The Coda in its simplicity, however, shows the sad undercurrent of his thought while writing this lovely Andante, although the close is in the major key.

The Minuet, with the following theme—



reaches far higher than the dance form, and its working-up in the second part is unusually rich in harmonic treatment. The Trio contains the flowing legato figures which Haydn so



often used to offset the broken rhythm and skipping melody of the Minuet proper.

The Finale, in E flat, is founded on the following theme, with underlying figure for horns, as marked:



The whole movement is symphonic in character, and shows little of the playfulness we are wont to look for in Haydn's compositions.

*Symphony No. 2 (B. & H.), in D Major*

- |                     |                               |
|---------------------|-------------------------------|
| 1. ADAGIO. ALLEGRO. | 3. MINUET.                    |
| 2. ANDANTE.         | 4. FINALE. ALLEGRO SPIRITOSO. |

The Symphony in D major—No. 2, Breitkopf and Härtel—was written in 1795. It has the usual Adagio introduction, in D minor, closing on the dominant pianissimo and leading into the Allegro with the following theme:



The second theme of the first movement, in the key of A, appears only once. In the working-up of the second part, the composer utilizes the four quarter-beats followed by two half-notes, given above, as a separate motive, which imparts to the whole movement a certain brusqueness and force.

The Andante, in G major,  $\frac{3}{4}$  time, is based on the following lovely song written in a popular vein —



and treated in the form of variations; not, however, in the usual strict manner, but interspersed with significant and deeply effective intermezzos. The second part of the melody proceeds with the following tuneful counterpoint, using the opening bars of the Andante for an accompaniment:



The Minuet, in D major, is energetic in character, owing to its peculiar accentuation, as well as strong harmony, and yet preserves the humor and piquancy of the master's most favorite movements in a wonderful degree. The Trio has the same character, in its contrast to the Minuet proper, as that in the E flat symphony.

The Finale, in D major, Allegro spiritoso, has a flavor of country life and its enjoyments. It begins on a pedal bass for horns and 'cellos, over which runs the most natural, simple song, which however gives free play to the master's art in counterpoint.

*Symphony No. 6 (B. & H.), in G Major (Surprise)*

1. ADAGIO. VIVACE ASSAL.
2. ANDANTE.

3. MINUET.
4. FINALE. ALLEGRO MOLTO.

The Symphony in G major, popularly known as "The Surprise"—No. 6, Breitkopf and Härtel—was written in

1791. It has a short introductory Adagio, in which an unusual number of chromatics are employed, leading at once into the main Vivace assai, with the following for the first theme:



Daintily as it steps in, it soon develops into the full rush of life.

The Andante, in C major, the movement which gave the name of "Surprise" to the symphony, is based on this exceedingly simple melody, moving through the intervals of the chord:



It opens piano, is repeated pianissimo, and closes with an unexpected crash of the whole orchestra. Here we have the genial "Papa Haydn," who enjoyed a joke, and when in the humor for it did not think it beneath his dignity "to score" the joke; for to a friend, who was visiting him when writing the Andante, he remarked: "That's sure to make the ladies jump"; and his waggish purpose has been secured to this day. The theme is carried out in his favorite form of variations, and the movement closes with a pedal point giving the opening phrase and dying away in a pianissimo.

The Minuet seems the natural sequence of this extremely simple Andante. The sweep of the violins in the last two measures of the first part is made the motive for the second part, which is used in canon form between the violins and basses and connected with the Trio, written in the usual manner.

The last movement, *Allegro molto*, in G major, has this happy theme for its foundation:



The piquancy of its phrasing is in the master's happiest vein, and although worked out with less display of science than some of his other finales, it gathers new interest by the rushing violin figures that are used quite lavishly and fully sustain its joyful character.

*Symphony No. 9 (B. & H.), in C Minor*

- |             |                    |
|-------------|--------------------|
| 1. ALLEGRO. | 3. MINUET.         |
| 2. ANDANTE. | 4. FINALE. VIVACE. |

The Symphony in C minor—Breitkopf and Härtel, No. 9—opens at once with an *Allegro* in common time:



The bold steps at the opening and the march-like rhythm of the third and fourth measures, although subdued in a dynamic sense, and never used in a military mood, give the movement a certain crispness which is effectively off-set by the second theme:



This is followed by scale runs in triplets, that alternate between the higher and lower instrumental groups and well preserve the strong character of the otherwise short movement.

The Andante cantabile, in E flat, in its idyllic theme —



betrays the composer of "With Verdure clad," and vies with that well-known melody in sweetness. It is worked out in a number of variations, among which the one in E flat minor is especially noticeable.

The Minuet is one of the popular concert numbers, and is a masterly specimen of grace and refined humor, combined with the stateliness of the old-fashioned dance. Its theme is the following:



The Trio varies from many of the previous ones in that the movement of eighth notes appears staccato throughout, and is given to the 'cellos, the violins only marking the rhythm.

The Finale vivace, in C major, is rich in the treatment of counterpoint and fugue; but a glance at the leading theme —



will show at once that it is not dry or heavy music. The

general treatment reminds us of his earlier symphonies, but much of it also shows the influence of Mozart.

*Symphony No. 11 (B. & H.), in G Major (Military)*

1. LARGO. ALLEGRO.

3. MINUET.

2. ALLEGRETTO.

4. FINALE. PRESTO.

The Symphony in G major—No. 11 of the Breitkopf and Härtel edition—was written in 1794. It opens with a slow movement of broad and even pathetic character, closing on the dominant chord with a hold. The first movement proper, Allegro, starts in with the following theme, given out by the flutes and oboes:



and is repeated in ever new instrumental combinations, leading into a play of questions and answers between wind and string instruments, which Haydn's successors have made use of so often. After the half-cadence, the second theme—



enters piano. In spirit it is a lively march, and although at its first appearance it is quite subdued, the staccato marks relieve any uncertainty as to its meaning. The working-up in the second part relies chiefly on this second theme; and when the double-basses take it up, it rises to its full impor-



*Symphony No. 12 (B. & H.), in B Flat*

1. LARGO. ALLEGRO.  
2. ADAGIO.

3. MINUET.  
4. FINALE. PRESTO.

The Symphony in B flat, written in 1794, is No. 12 of the Breitkopf and Härtel edition. A short Largo opens with a hold on the keynote, followed by a phrase for wind instruments reflecting the sadness of the whole Introduction.

The first movement, Allegro vivace, brings in the main theme —



at once fortissimo by the whole orchestra, and reversing the order to repeat, appears as a piano phrase. This is followed by a lively figure for violins through sixteen measures, working up into a crescendo fortissimo that reaches its climax on a whole note on A in unison, and with the grand pause following prepares the entrance of the second theme in A major, as follows:



This, with several other shorter themes, furnishes the material for the working-up of the second part. The whole scheme is



broader than usual. The rhythmic, harmonic, and dynamic changes form a picture of real life pulsating with vital force.

The Adagio in F major is comparatively short, and has Italian touches of elegance in the rich ornamentation with which the melody is embellished. In character it leaves the popular vein which Haydn's slow movements generally show, and leans more toward the elegiac and sentimental.

The Minuet, although its first part inclines toward the dance form, assumes a style of its own by the stubborn assertion of a group of three notes in repeat, leading to a hold, after which a playful treatment of the same motive brings us back to the original theme.

The Finale, in B flat, Presto, opens with the following gay song—



which flows along without interruption, for even the occasional attempts at stubbornness have an undercurrent of jollity. Syncopations, pianissimo staccatos, unexpected pauses, clashes of the full orchestra, sudden transitions of key, the playful use of parts of a motive, etc., combine in making a picture of happiness and joyous life which is all the more extraordinary when we consider that Haydn wrote this work in his sixty-second year.

## The Creation

Haydn was sixty-five years of age when he undertook the great work of his life. It was begun in 1796, and finished in 1798. When urged to bring it to a conclusion more rapidly, he replied, "I spend much time over it, because I intend it to last a long time." The first public performance was given in Vienna, March 19, 1799, Haydn's name-day. Its success was immediate, and rivalled that of "The Messiah."

The oratorio opens with an overture representing chaos.

Its effect is at first dull and indefinite, its utterances inarticulate, and its notes destitute of perceptible melody. Gradually instrument after instrument makes an effort to extricate itself, and as the clarinets and flutes struggle out of the confusion, the feeling of order begins to make itself apparent. The resolutions indicate harmony. At last the wonderful discordances settle, leaving a misty effect that vividly illustrates ("the Spirit of God moving upon the Face of the Waters"). Then, at the fiat of the Creator ("Let there be Light"), the whole orchestra and chorus burst forth in the sonorous response ("And there was Light"). A brief passage by Uriel, tenor, describes the division of light from darkness, and the end of chaos, introducing a fugued chorus, in which the rage of Satan and his hellish spirits, as they are precipitated into the abyss, is described with tremendous discords and strange modulations; but before it closes, the music relates the beauties of the newly created earth springing up ("at God's Command"). Raphael describes the making of the firmament, the raging of the storms, the flashing lightning and rolling thunders, the showers of rain and hail, and the gently falling snow, to an accompaniment which is closely imitative in character. The work of the second day forms the theme of ("The marvelous Work"), for soprano obligato with chorus—a number characterized by great joyousness and spirit. This leads to the number ("Rolling in foaming Billows") in which the music is employed to represent the effect of water, from the roaring billows of the ("boisterous Seas"), and the rivers flowing in ("Serpent Error"), to the ("limpid Brook"), whose murmuring ripple is set to one of the sweetest and most delicious of melodies. This leads the way to the well-known aria ("With Verdure clad"), of which Haydn himself was very fond, and which he recast three times before he was satisfied with it. It is followed by a fugued chorus ("Awake the Harp"), in which the angels praise the Creator. We next pass to the creation of the planets. The instrumental prelude is a wonderful bit of constantly developing color, which increases ("in Splendor bright"), until the sun appears. It is followed by the rising of the moon, to an accompaniment

as tender as its own radiance; and as the stars appear ("the Sons of God"), announce the fourth day, and the first part closes with the great chorus ("The Heavens are telling"), in which the entire force of band and singers is employed in full, broad harmony and sonorous chords, leading to a cadence of magnificent power.

The second part opens with the aria ("On mighty Pens"), describing in a majestic manner the flight of the eagle, and then blithely passes to the gaiety of the lark, the tenderness of the cooing doves, and the plaintiveness of the nightingale, in which the singing of the birds is imitated as closely as the resources of music will allow. A beautiful *terzetto* describes with inimitable grace the gently sloping hills covered with their verdure, the leaping of the fountain into the light, and the flights of birds; and a bass solo in sonorous manner takes up the swimming fish, closing with ("the Upheaval of Leviathan from the Deep"), who disports himself among the double-basses. This leads to a powerful chorus ("The Lord is great"). The next number describes the creation of various animals; and perhaps nothing that art contains can vie with it in varied and vivid description. It begins with the lion, whose deep roar is heard among the wind instruments. The alertness of the ("flexible Tiger") is shown in rapid flights by the strings. A *Presto* ingeniously represents the quick movements of the stag. The horse is accompanied by music which prances and neighs. A quiet pastoral movement, in strong contrast with the preceding abrupt transitions, pictures the cattle seeking their food ("on Fields and Meadows green"). A flutter of sounds describes the swarms of insects in the air, and from this we pass to a long, undulating thread of harmony, representing the ("sinuous Trace") of the worm. This masterpiece of imitative music is contained in a single recitative. A powerful and dignified aria, sung by Raphael ("Now Heaven in fullest Glory shone"), introduces the creation of man, which is completed in an exquisitely beautiful aria ("In native Worth") by Uriel, the second part of which is full of tender beauty in its description of the creation of Eve, and closes with a picture of the happiness

of the newly created pair. A brief recitative ("And God saw Everything that He had made") leads to the chorus ("Achieved is the glorious Work") — a fugue of great power, superbly accompanied. It is interrupted by a Trio ("On Thee each living Soul awaits"), but soon returns with still greater power and grandeur, closing with a Gloria and Hallelujah of magnificent proportions.

The third part opens with a symphonic introduction descriptive of the first morning of creation, in which the flutes and horns, combined with the strings, are used with exquisite effect. In a brief recitative ("In rosy Mantle appears") Uriel pictures the joy of Adam and Eve, and bids them sing the praise of God with the angelic choir, which forms the theme of the succeeding duet and chorus ("By Thee with Bliss"); to which the answering choir replies with a gentle and distant effect, as if from the celestial heights ("Forever blessed be His Power"). Again Adam and Eve in successive solos, join with the choir in extolling the goodness of God; and as they close, all take up the paeon ("Hail, bounteous Lord! Almighty, hail!"). As the angelic shout dies away, a tender, loving dialogue ensues between Adam and Eve, leading to the beautiful duet ("Graceful Consort"), which is not only the most delightful number in the work, but in freshness, sweetness, and tenderness stands almost unsurpassed among compositions of its kind. After a short bit of recitative by Uriel ("O happy Pair"), the chorus enters upon the closing number ("Sing the Lord, ye Voices all"), beginning slowly and majestically, then developing into a masterly fugue ("Jehovah's Praise forever shall endure"), and closing with a laudamus of matchless beauty, in which the principal voices in solo parts are set off against the choral and orchestral masses with powerful effect.

## HERBERT

1859 - 1924

### *Irish Rhapsody*

VICTOR HERBERT, who is best known for his numerous comic operas, composed a number of works for orchestra of which the "Irish Rhapsody" has been the most popular. It was published in 1910 with a dedication to the Gaelic Society of New York. The Rhapsody is based upon national melodies, more particularly upon those which are contained in the "Irish Melodies" of Thomas Moore, a collection which the poet made in 1807. It begins (*Allegro molto*, A major, 6-8 time) with suggestions of the song "We May Roam through This World," set by Moore to the tune "Garry Owen" ("Garryone"). Soon the tempo changes to *Lento* and, following a cadenza for the harp, there is given out the melody "My Lodging's on the Cold Ground" which Moore used for his verse, "Believe me if all those endearing young charms." This, in its turn, is succeeded by another section (*Allegro feroce*, B minor, 9-8 time) the material of which is a modified version of "The Rocky Road to Dublin." This is worked over and the tune "Fague a Ballagh," which Moore set to "To Ladies' Eyes," is heard. Later this is followed by Moore's "Erin, O Erin," set to the tune "Thamama Hulla," Moore's "Come o'er the Sea," set to "Cuishliu Ma Chree," is now given out by the violoncellos and the violins follow with the poet's "Rich and rare were the gems she wore," to the tune "The Summer is Coming." There is a cadenza for the oboe which leads to "St. Patrick's Day." At the end the tune "Garry Owen" returns, the brass combining with it the theme of "Erin, O Erin."

F. B.

## HEROLD

1791 - 1833

### *Overture to Zampa*

**"Z**AMPA," opera comique in three acts, was written to a text by Mélesville who based it upon the story of the "Statue Bride," in itself a variant of the "Don Juan" legend. The plot is concerned with one Zampa, a pirate, who, having betrayed his sweetheart, Albina, returns from the sea in after years and jestingly offers to wed the statue of Albina, which, when he puts a ring on its stony finger, raises its arm menacingly. Zampa forces another girl — Camille — to marry him, although she is betrothed to Alphonse. On the eve of the marriage Camille flees from the pirate, who, when he pursues her, is suddenly confronted with the statue of Albina, which seizes him and throws him and itself into the sea.

The overture begins (*Allegro vivace ed impetuoso*, D major, 2-2 time) with a vigorous theme in the full orchestra, drawn from a bacchanalian chorus of pirates in the opening act. Following a pause, the time changes to *Andante*. Rolls on the kettle-drum are answered by fortissimo chords in the wind instruments. Clarinets, horns and bassoons then give out a new theme in B flat major (*Andante sans lenteur*). The tempo becomes more animated and development is given to the opening theme. A crescendo then leads to a sonorous tutti (*Allegro vivace assai con grandezza*). This is worked over and, after a pause, is followed by a new theme, *espressivo*, in the clarinet, lightly accompanied by the pizzicato of the strings. A dance-like subject follows (*un peu plus vite*) in the first violins, the triangle marking the first beat of the measures. A forte tutti, beginning with a fanfare in the brass, succeeds

this and leads to a light triplet figuration in the first violins. A development of this brings the overture to a brilliant conclusion.

F. B.

## HOLST

1874—

### *The Planets. Op. 32*

**G**USTAV HOLST, who was born at Cheltenham, England, where his father was engaged as organist and teacher of piano, received his musical education at the Royal College of Music, London. In that institution he was a pupil of Sir Charles Villiers Stanford. Holst, in addition to his studies in composition, took up the trombone and, indeed, began his career playing the instrument in the orchestra of the Carl Rosa Opera Company and in the Scottish Orchestra (Glasgow).

Holst's suite "The Planets" was produced for the first time — at least as to five of its seven movements — at a concert of the Royal Philharmonic Society, London, February 27, 1919. The work was written in 1915-1916 and, as to its significance, was astrological rather than astronomical. Astrology, it will be remembered, undertook to foretell or judge human events by studying the position of the heavenly bodies. It was a science known to and practiced by the ancient Chaldeans, Chinese, Egyptians and Persians and it was one which led to the development of astronomy.

"The Planets" demands a large orchestra for its interpretation. The work is scored for four flutes (two of them interchangeable with piccolos and one with a bass flute), three oboes (one interchangeable with a bass oboe), English horn, three clarinets, bass clarinet, three bassoons, double bassoon, six horns, four trumpets, two tenor trombones, bass trombone, bass tuba, tenor tuba, six kettle-drums, bass drum, side drum, cymbals, bells, triangle, tambourine, glockenspiel, celesta, xylo-



phone, gong, two harps, organ, chorus of women's voices and strings.

I. Mars—the Bringer of War. (Allegro, C major, 5-4 time.) Much use is made in the movement of the barbaric rhythm set forth in the repeated G's in the strings (which play with the wooden part of the bow instead of the hair), harps and kettle-drums. An important motive is given out by the bassoons and horns at the third measure. A climax is attained and the brass announce a third idea, of which use is made later. There is extensive development and the opening motive returns *fff*, followed by fanfares in the brass.

II. Venus—the Bringer of Peace. (Adagio, E flat major, 4-4 time.) Two measures for a solo horn open the movement. The descending figure which follows in the flute is given employment later. Later, too, the key changes to F sharp major and a new theme is heard in the oboes and English horn. This is developed. The opening motive returns and is worked over.

III. Mercury—the Winged Messenger. (Vivace, 6-8 time.) The movement begins with a rapidly moving figure in the muted strings and some of the wood winds, accompanied by the harps. Soon there is heard a motive in the bassoons and harps to which employment is given later. This is developed and is followed by a subject in the two oboes and English horn, accompanied by repeated E's in the first violins. A continuing section of this, first given to a solo violin, is continually repeated by various instruments. The remainder of the movement makes use of the foregoing material and comes lightly and softly to an end with a reminiscence of the subject, previously referred to, in the two oboes and English horn.

IV. Jupiter—the Bringer of Jollity. (Allegro giocoso, C major, 2-4 time.) After five introductory measures in the first violins, a breezy tune is given out by the lower strings and horns and repeated by the trombones. Immediately afterward a strongly marked rhythm in the horns is heard and this is worked over at considerable length. The first theme recurs in the strings, piano. The time changes to 3-4 and a new idea is brought forward by the six horns, accompanied by chords in

the strings. Following another recurrence of the first theme, a new section (*Andante maestoso*, E flat major, 3-4 time) is given out by the horns and strings. The original tempo and the accented horn theme return, the first subject then being worked over. Foregoing material is developed and the movement ends, somewhat suddenly, with the rhythm of the opening theme.

V. Saturn—the Bringer of Old Age. (*Adagio*, C major, 4-4 time.) Some introductory measures for the flutes and harps are followed by a phrase for the double-basses upon which a large portion of the movement is based. The brasses take up this motive (*pizzicato* in the lowest strings) and it is developed by other instruments. The flutes bring forward a new idea and there is a crescendo followed by a climax, the first subject recurring in the double-basses, tuba and wood winds. There is a Coda, which is really a variant of the opening subject.

VI. Uranus—the Magician. (*Vivace*, C major, 6-4 time.) A sonorous and portentous motive is thundered out by the brass and repeated in notes of shorter length by the tubas and kettle-drums. A staccato figure is then presented by the bassoons, which is developed. The opening motive returns in the double-basses and double bassoon and imitations of it occur in the kettle-drums and other instruments. Following a pause, a new section is brought forward, whose subject is allotted to the tubas. The music becomes more sonorous and a great climax is attained. A curious effect is made at this point by a glissando on the keys of the organ. Following this there is a sudden *pianissimo* and the opening subject is given out very softly.

VII. Neptune—the Mystic. (*Andante*, 5-4 time.) A languorous melody is played by two flutes alone, then repeated with a tremolo accompaniment in the two harps. Later the wood winds bring forward another idea (*Allegretto*) which is worked over. At the close a hidden choir of female voices is heard.

*Suite, Beni Mora. Op. 29, No. 1*

This suite was the outcome of a vacation which Gustav Holst spent in Algeria and was composed in 1910. The first production was given at a concert given by Balfour Gardiner at Queen's Hall, London, May 1, 1912. Concerning the significance of "Beni Mora" the following statement written by Edwin Evans in the London Musical Times may be quoted:

"In a program note the composer asks the listener to 'imagine himself in the still, dry air of the desert at night. As he approaches the oasis he hears a flute in the distance and sees the dim outlines of a white-robed Arab procession wending its way from street to street. Above this flute melody are heard fragments of tunes answering one another. All grows more definite until he reaches the street of the Ouled Nails, and pausing at different entrances he hears one dance after another, each in a different key and rhythm, amidst which the procession music remains unaltered.'"

The reader may be reminded that it is at Beni Mora that much of the scene in Robert Hichens' novel "The Garden of Allah" is laid.

The suite is divided into the following movements. I. First Dance. Adagio, E minor, 3-4 time. II. Second Dance. Allegretto, A minor, 5-4 time. III. "In the Street of the Ouled Nails." Adagio, E minor, 4-4 time.

F. B.

## HONEGGER

1892 -

### *Pacific (231)*

**A**RTHUR HONEGGER, born at Havre, of Swiss-German parentage, received his first musical influences from his mother, who played the piano. He received instruction on the violin from a teacher in Havre, but more intensive training was given him at the Conservatory at Zurich, Switzerland, from Hegar, its director, Lothar Kempter and W. de Boer. Later, Honegger, who had been destined to follow the commercial pursuits of his father, determined to make music his career and he entered the Conservatory of Paris, there to study composition with Gédalge and violin playing with Capet. In 1912 he made the French capital his home and is still living there. At the time the little French coterie of composers, who were known as "The Six," were attracting considerable attention. Honegger was its most important member.

"Pacific (231)" owes its title and "program" to the enthusiasm which Honegger always has possessed for railway locomotives—an enthusiasm which he first cultivated as a boy at Havre. The work, which was composed in 1923, was first produced at Paris, May 8, 1924. Concerning the significance of "Pacific (231)" the composer caused the following to be printed on a flyleaf of his score—a quotation from an interview with him published in a Geneva journal:

"I have always had a passionate liking for locomotives; for me they are living things and I love them as others love women or horses. That which I have endeavored to portray in 'Pacific' is not an imitation of the noises of the locomotive, but the translation into music of the visual impression made by, and physical sensation of it. It sets forth the objective contemplation; the quiet breathing of the

machine in repose, its effort in starting, then the gradual increase in speed, leading from the lyric to the pathetic condition of a train of 800 tons hurling itself through the night at a speed of 120 miles an hour. As subject, I have chosen the type of locomotive 'Pacific, No. 231,' for heavy trains that are of great speed."

F. B.

### *Rugby*

Honegger wrote his "symphonic movement" "Rugby" in 1928 and it was produced for the first time at a concert of the Orchestre Symphonique, Paris, October 19, 1928. The work is connected with football, for that game was greatly favored by the composer during his adolescent years. The notion of writing a football composition occurred to him as the result of a chance remark made by a journalist who, having been informed that Honegger declared that, when he saw a game of football he could visualize its musical equivalent, wrote in his paper that the composer was at work on a symphonic work entitled "Rugby." Henry Prunières, a French critic, wrote thus of Honegger's composition:

"'Rugby' belongs in the same category with 'Pacific (231)' but in my opinion is superior to that work. 'Pacific' contains a quality of descriptive realism, especially in the locomotive theme with its whistlings and puffings, which rather shocked me. In the case of 'Rugby' all materialistic descriptions have been omitted. The different phases of the game, the tacklings, the escape of a player with the ball, the pursuits, all these incidents can be expressed by figures of geometric precision, which mysteriously find their equivalent in the play of the counterpoint. Thus there is a continuous interchange of visual and dynamic impressions, but no lyric or impressionistic matter whatever."

F. B.

### *Le Chant de Nigamon*

This work was composed in 1917, when Honegger was in the orchestral class at the Conservatoire at Paris and it was first given under the composer's direction at a Conservatoire

concert in April, 1918. The score contains the following "program":

"Tareah, the Huron, had reserved Nigamon and the other Iroquois to be burned alive. Fire was put to the faggots. When the flames began to rise, Tareah leaped across, mercilessly scalped Nigamon and his companions, and slapped them with their own hair. Then the Iroquois began their death song; but when Nigamon lifted up his voice, the others stopped to listen."

The foregoing is an extract from Gustave Aimard's book "Le Souriquet." In the development of the situation, thus described, Honegger employed three Indian themes—a war song of the Hurons, a war song of the Iroquois and an Iroquois song, "The Warrior's Last Word," which he obtained from Julien Tiersot's "Ethnographie musicale," published at Paris in 1905.

F. B.

*Symphonic Poem, Pastorale d'Été*

With this "Pastorale d'Été" Honegger won the Verley Prize in 1921 and the work was published the following year. The composition is scored for a small orchestra: one flute, one oboe, one clarinet, one bassoon, one horn and strings. It begins, after three introductory measures, with a theme in the horn. There is an accelerando and the second division of the piece (*Vif et gai*) is set forth in the clarinet. This is taken up by other wind instruments and developed. The first part then returns, the theme which had before been set forth by the horn, now being given to the bassoon.

F. B.

## HUMPERDINCK

1854-1921

### *Prelude to Hänsel and Gretel*

THE charming fairy opera, "Hänsel and Gretel," Humperdinck's masterpiece, was written in 1893, and first performed in the same year at the Court Theater, Weimar. The story concerns the adventures of Peter's, the broom maker's, children, Hänsel and Gretel, who are lost in the forest, the visit of the Sandman, the appearance of the fourteen angels, who watch over them while they sleep, their awakening by the Dawn Fairy, the discovery of the Witch's gingerbread house, the latter's discomfiture as she is preparing to bake the children into gingerbread, and their final rescue by their parents. The prelude opens with a prayer theme given out by four horns and two bassoons, which is regularly developed by the strings and other instruments, closing pianissimo. The movement now changes to a Vivace. Accompanied by the wood winds and strings pizzicato, the trumpet sounds a vigorous passage, and as it comes to a close the strings and wood winds announce a new theme of a nature clearly indicating the nightly orgies of the witch, pierced through at intervals by the trumpet blast. It gradually works up to a climax for full orchestra, leading to a very melodious theme, and this in turn to a dance tempo. These are developed, and the prelude closes pianissimo with the contents of the introduction.

### *Moorish Rhapsody*

The "Moorish" Rhapsody was composed for the Leeds (England) Music Festival of 1898. It is in three movements:

1. Tarifa—Elegy at sunrise. 2. Tangiers—a night in the Moorish *café*. 3. Tetuan—a rider in the desert. The program is a poem written by the composer. The first movement represents a shepherd's lament over the decay of the Moorish people; the second, a scene in a coffee house at Tangiers where an old singer chants the deeds of heroes and opium dreams of the glories of Seville and Granada; and the third, a ride in the desert over an old battleground with Paradise visible on the far horizon. The first movement opens with an expressive introduction in muted first violins, beginning pianissimo, and after reaching fortissimo dying away again pianissimo. It is followed by a weird Moorish melody by English horn, eventually appearing in full harmony in the horns, bassoons, English horn, and clarinet. This leads to a figure in the 'cellos, followed by the reappearance of the first violin theme, with a counter theme in the horns. After a crescendo it dies away pianissimo. A pastoral theme is now announced in the oboe, and all this thematic material is worked out in the close. In the second movement, after a string passage, the bassoon has a unique theme which is developed in the oboe, English horn, and bassoon, and afterwards in the horns and wood winds, closing with the opening string passage. A fresh theme, in the violas, is followed by several passages, the elaboration of which describes the scene in the *café*. The third movement opens with a tone-picture of the desert and the solitary rider. The Moorish melody of the first movement again appears. It dominates the movement, and against it are heard several subsidiary themes. At the close the composer presents an effective picture of the mirage in the Coda, during which the Moorish melody is still heard.

*Suite, Königskinder*

The music of the "Königskinder" Suite is based upon the incidental music to a drama of the same name which has now become pleasantly familiar in this country by its operatic evolution. The play itself was first performed in 1897 and at



an opera in 1910. The suite is arranged in three movements, the prelude, "the King's Son"; the "Verdorben-Gestorben," or "Ruin-Death," and the "Hellafest."

The prelude opens at once with a statement of the principal theme in the horns which is combined with another theme in full orchestra. A theme in march tempo follows, succeeded by a melody for clarinet with viola accompaniment. The first violins thereupon take up a fresh motive, the main movement is heard in the second violins, followed by a fresh one for the oboe. The development of these sprightly themes closes the prelude.

The second movement begins in the wind instruments followed by the muted strings, the theme itself appearing in the oboe. The horns next give utterance to the minstrel song with harp arpeggios. The strings follow and combine with them the material in the opening of the movement, a Coda closing.

The final movement, picturing the festivities of the people of Hellebrunn as they await their prince, opens with a march in the wood winds introducing the principal theme in full orchestra. A second theme stated by the oboe and trumpet is accompanied by the strings and leads to the children's dance for the clarinet based upon a folk song. After a repeat of the march a Coda based on the theme of the children's dance closes the suite.

■

## D'INDY

1851 - 1931

### *Symphonic Poem, Wallenstein's Camp. Part I. Op. 12*

IN 1874 d'Indy produced the overture "Piccolomini" with great success at a concert in Paris. Subsequently it was altered and incorporated in the dramatic symphony, "Wallenstein," based upon Schiller's drama, and the symphony was produced as a whole in 1888. The titles of its movements are: 1. Wallenstein's Camp. 2. Max and Thekla (the remodelled overture). 3. Wallenstein's Death. "Wallenstein's Camp" is frequently produced as a concert number. It is of a cheerful, even jovial nature, and presents a picture of the amusements and revelries in the hero's camp, which forms the Scherzo of the symphony. The opening theme clearly illustrates the stir and pleasure of the camp and is very fully elaborated to suit the situation. The violins and flutes follow in a subdued passage, after which the second theme enters in the violins, but is barely announced when the rest of the orchestra joins in a waltz rhythm, with a roistering sort of accompaniment. Another elaboration follows, and is kept up until a new element is introduced by the appearance of a Capuchin monk, who preaches a sermon to the revellers which takes the form of an ingenious fugue for the bassoon. The monk's sermon, however, commands slight attention, and is lost in the humor and mockery of the soldiers, which appears in the caricaturing of the sermon by various instruments. The waltz reappears. The tuba seeks to enforce the fugue theme, but the effort is useless, and the revelry breaks out anew, but is suddenly checked as the horns, trumpets, and trombones announce in a dignified phrase the entrance of Wallenstein

himself upon the scene. The opening theme of the movement reappears, and after fresh development leads up to the waltz theme. As this closes the opening theme is heard once more, and is developed into a jubilant tribute to the hero, closing the movement.

*Symphonic Legend, The Enchanted Forest. Op. 8*

"The Enchanted Forest" is one of d'Indy's early works, having been written in 1872. The program attached to the score sufficiently describes the music. Harold at the head of his warriors is riding through a forest in the moonlight, enlivening the time with their war songs. A troop of elves suddenly appears. Harold, who is enraptured by their beauty, is embraced by the elfin leader and finds himself deserted by his warriors, who have gone in pursuit of the elves. He resists his enchantress, however, and continues his ride alone. Stopping to drink from a spring, its magic waters overcome him, and he sinks to sleep upon a rock. There he remains for centuries, with the elves dancing about him in the moonlight. This poetical conceit d'Indy has treated with charming skill, investing his music with delicate and shifting tints of color.

*Suite, Medea. Op. 47*

The suite "Medea" was written in 1898 as incidental music to Catullus Mendès' tragedy of the same name. It is in five movements. The first, "Prelude," begins with a theme in the first violins and horns, which, after short development, leads to a subsidiary passage. A 'cello solo follows, accompanied at intervals by the first and second violins, richly elaborated. The opening theme resumes, and gradually leads to a lively movement in dance rhythm, in which the second violins and violas participate. The remainder of the prelude is devoted to the working up of this thematic material. The second movement, "Pantomime," consists of one theme pre-

sented at the opening in flute, clarinet, and strings, then repeated fortissimo in full orchestra, and leading in ever accelerated tempo to a dance with the melody in the flute and clarinet with pizzicato string accompaniment. After a climax the movement closes pianissimo. The third movement, "Medea waiting," begins with a tender melody for the flute over a delicate accompaniment in the muted strings and harp. By a change of time a more vigorous and passionate theme is announced in the violins and wood winds which gradually works up to full orchestral effect. The tender melody of the opening returns in the clarinet and closes the movement. The fourth movement, "Medea and Jason," opens with a solo for the horn, followed by melodies in the violins and 'cellos. The wood winds reply with a theme from the first movement. After the elaboration of this material a fresh theme appears in the violins, followed by the old theme and leading to a climax, after which the movement closes pianissimo. The last movement, "Triomphe Auroral," opens with a short introduction in which the theme from the first movement is worked up. After a pause, swift, vigorous passages occur in the harp and strings, leading to a resumption of the introductory passages, followed by a fresh episode, "Solennelle." With the development of this episode the work ends in a powerful climax.

*Symphonic Variations, Istar. Op. 42*

"Istar," performed for the first time at Brussels in 1897, resembles "The Enchanted Forest" as a poetic fancy, but its musical development differs from that in the earlier work. Its program supplies all needed analysis. The verses inspiring the work are taken from a Babylonian poem, "The Epic of Izdubar." Istar, the daughter of Sir, goes to the realm of death, "the abode of the seven gates," where her lover, the Son of Life, has preceded her. At the first gate the warder removes her tiara; at the second, the pendants from her ears; at the third, her necklace; at the fourth, the jewels on her heart; at the fifth, the belt about her waist; at the sixth, her

rings; and at the seventh, the last veil which conceals her body. Having entered the abode of Death, she receives the waters of life and frees her lover. In constructing his work the composer has used parts of the theme in variations to signify the scene at each gate, but when Istar passes the last gate and releases her lover, the whole of the simple theme appears.

*Rhapsody, Summer Day on the Mountain. Op. 61*

This charming rhapsody, "Jour d'Été à la Montagne" ("Summer Day on the Mountain"), was written in 1905 for large orchestra, with addition of pianoforte. The composer has attached a program to the score, condensed from a prose poem of Roger de Pampelonne's. The movements are, Dawn, Day, and Evening, which, instead of presenting any special scenes for illustration, are characterized by poetical and emotional expression. The Dawn movement is an appeal to nature to awake. The Day movement represents a quiet repose under the pines, amid the murmur of the breezes and the songs of birds. The Evening suggests the sunset, gradual darkening of the landscape, and slumber. The subjects are eminently adapted to the composer's style of musical thought and expression. Though the text is of the modern impressionist style, the music is not that of an impressionist, like so much that is produced by the ultra-French modern school, but rather the product of a deep thinker, a graceful colorist, and conservative composer, who does not allow himself to be carried away by the modern and somewhat morbid manner.

## IPPOLITOV-IVANOV

1859 -

### *Caucasian Sketches*

**I**PPOLITOV-IVANOV was a pupil, at the St. Petersburg Conservatory, of Rimsky-Korsakov. He studied at the institution from 1875 until 1882. In the latter year Ippolitov-Ivanov's enthusiasm for South-eastern Russia, especially the Caucasus, was stimulated by his friendship with the two Caucasian musicians, Alichanov and Karganoff. He became in 1882 director of music of the Conservatory of Music at Tiflis, one of the principal Caucasian cities, and two years later, the conductor of its opera house. It was this residence at Tiflis that inspired the Russian composer to write his Caucasian Sketches. This work, which Ippolitov-Ivanov dedicated to I. Pitoev, president of the branch of the Imperial Musical Society at Tiflis, contains four movements: I. "Dans le Défile" ("In the Pass"), Allegro moderato, E major, 4-4 time; II. "Dans l'Aoule" ("In the Village"), Larghetto, F sharp minor, 2-4 time; III. "Dans la Mosquée" ("In the Mosque"), Adagietto, B minor, 3-4 time; IV. "Cortége du Sardar" ("March of the Sardar"), Allegro moderato, tempo marziale, E major, 4-4 time.

F. B.

## JÄRNEFELT

1869 -

### *Prelude and Berceuse*

**A**RMAS JÄRNEFELT is best known to concert-goers by the two pieces named above, although he has written two overtures, four orchestral suites and a number of choral works. He was born at Viborg, Finland, and, after studying at the Helsingfors Conservatory with Wegelius and Busoni, became a pupil of Becker, in Berlin, and of Massenet in Paris. He served as assistant conductor at Magdeburg and Düsseldorf and then returned to his native town in 1898 as orchestral director. In 1905 Järnefelt conducted the symphony concerts at the Stockholm Royal Theater and became director of the opera there two years later.

The "Prelude" (*Praeludium*) is scored for small orchestra: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle-drums, glockenspiel, triangle, cymbals and strings. The greater portion of the piece is constructed on the theme (*Allegro quasi allegretto*, F major, 2-4 time) with which it opens in the oboe after three introductory measures, *pizzicato*, in the strings. Various wind instruments take up the subject. Later the key changes to A minor and the violins continue the theme over a drone bass. After a short passage for a solo violin the first subject returns, once more in the oboe.

The "Berceuse" was published in 1905. Its scoring is even more restricted than that of the "Prelude," the orchestra comprising only two clarinets, one bassoon, two horns, violin solo and strings. The piece is simple in construction, having been made up of the subject which, after four introductory measures in the muted strings, is played by the solo violin.

F. B.

## KALINNIKOV

1866 - 1901

### *Symphony No. 1, G Minor*

**B**ASIL SERGEIVICH KALINNIKOV lives in the concert repertory practically only by this, the first of his two symphonies. He was the son of an official in the Russian police service in the days of the Imperial régime. Determined to enter upon a musical career, Kalinnikov betook himself to Moscow, where he entered the music school of the Philharmonic Society as a pupil of Ilyinsky and Blaramberg. In 1893 he obtained the position of second conductor at the Italian Opera, Moscow, but symptoms of tuberculosis of the lungs compelled him to leave for the warmer climate of the Crimea. He died at Jalta in 1901.

The G minor symphony was first produced at Kiev, Russia, in 1897. It was played at Vienna the following year and later at Paris and London, bringing its composer's name prominently before the musical world. The work was published in 1900 with a dedication by the composer to his friend Semjon Nikolajewitsch Kruglikow, a well-known critic in Moscow and, at the time of Kalinnikov's acquaintance with him, director of the singing school of the Moscow synod.

The symphony, which has a pronounced national flavor, begins (*Allegro moderato*, G minor, 2-2 time) with the principal subject in the strings, the horn entering at the fourth measure with a continuing phrase. This material is continued softly by the flute and clarinet. The second subject is given out by the horns, violas and violoncellos accompanied by a syncopated figure in the wood winds. The violins take up the theme.

The Coda, which follows, bears suggestions of the principal subject. The development, after some preliminary matter,



concerns itself with the principal theme. The customary recapitulation follows (the principal subject in the oboe and bassoon) and, in its turn, is succeeded by the Coda. The slow movement (*Andante commodamente*, E flat major, 3-4 time) begins with some introductory measures in the harp and muted first violins. The principal theme is announced by English horn and violas. The clarinet and violoncellos take up the subject and lead to a new section (*Un poco più mosso*) whose theme is presented by the oboe. Development of both themes follows and the material of the Introduction recurs. The opening subject is heard once more—in the English horn—shortly before the movement comes to a close.

The Scherzo (*Allegro non troppo*, C major, 3-4 time) begins with the principal theme announced vigorously by the strings. The second phrase of it is given to the wood winds and, after some working over of it, the first subject returns fortissimo in the full orchestra. The Trio (subject in the oboe) follows and there is a repetition of the first division of the Scherzo. The Finale (*Allegro moderato*, G major, 2-2 time) draws upon material which had already been used in previous movements, opening with a sonorous presentation of the theme of the first movement. The first subject proper appears in the strings and wood winds. The second subject is allotted to the clarinet, accompanied by the strings and harp. After the first violins have taken up the theme, the opening subject recurs fortissimo, the second theme also being worked over. Development of former material now takes place. An organ point (reiteration of the note D in the basses) leads to a climax, upon which the time changes to 3-2, at which point the brass thunder out the subject of the slow movement. This leads to a closing section (*Allegro con brio*, G major, 2-2 time) whose spirited subject is given to the strings and wood winds. There follows more development, in which material from other movements is worked over and the subject of the *Andante* is again vociferated by the brass.

## LALO

1823 - 1892

### *Overture to Le Roi d'Ys*

LALO began the composition of his opera "Le Roi d'Ys" in 1876. In April of that year an aria from it was sung at a concert of the Société Nationale by Adolphe Théophile Manoury, one of the baritones of the Opéra. But the composer went leisurely about the labor of creation. He finished sketching "Le Roi d'Ys" in 1881 and was still working upon and improving it in 1887. The opera was completed the following year. The first performance took place at the Opéra Comique, May 7, 1888. In America "Le Roi d'Ys" was heard for the first time at New Orleans, January 23, 1890.

The libretto of "Le Roi d'Ys" was written by Edouard Blau (1836-1906), who took for his story a Breton legend. This concerned the two daughters of the king of Is — or, as Blau had it, Ys — who both loved Mylio, a knight who was believed to have died in foreign service far from home. The King of Ys is waging war with Karnac, a neighbouring prince, and to bring about peace he promises to give Karnac the hand in marriage of his daughter Margared. The latter is filled with woe, for she loves Mylio, who, however, has given his heart to her sister, Rozenn. In the midst of all the perturbation brought about by the determination of the King to marry his child to Karnac, Mylio returns. He fights and defeats Karnac, but Margared, inflamed with jealousy, plots with the enemy of her father. They open the gates which keep the sea from the town of Ys. The water rushes in and in the confusion a battle takes place in which Mylio kills Karnac. The water is still rising when Margared cries "The flood will not stop until its prey is reached," and she casts herself into the sea. Saint

Corentin then appears on the surface of the waters and commands them to recede.

The overture begins with an Introduction (D major, 3-4 time) whose clarinet solo is derived from the aria "Si le ciel est plein de flammes," sung by Mylio in the opening act. A fanfare for the trumpets leads into the main movement (*Allegro*, D minor). The fiery principal theme is supposed to represent the passion of Margared for Mylio. There is heard, part of the invocation sung by Margared in the second act to the text "Lors que je t'ai vu soudain reparitre." The fanfare returns in a new version but a section of greater importance is the *Andantino non troppo*, B flat major, 6-4 time, in which there is introduced Rozenn's air, "En silence pourquoi souffrir?" The opening theme returns, there is a reminiscence of the Introduction and the overture closes with the music of Mylio's war song.

F. B.

### *Norwegian Rhapsody*

The title "Norwegian Rhapsody" by which this piece is generally known, and, indeed, by which Lalo referred to it himself, is named on the published score merely "Rapsodie pour Orchestre." The composition grew out of a work which the French master composed for violin and orchestra and which, entitled "Fantasie Norvégienne," was intended for the great Spanish violinist Pablo de Sarasate, who had made Lalo's "Symphonie Espagnole" so popular. This "Fantasie Norvégienne" had been completed in 1875. The composer, who not only used some of the Fantasie for the orchestral Rhapsody, but who added considerable new matter, produced the latter at a concert of the Société Nationale, at Paris, April 20, 1879. The work is divided into two parts, the first beginning (*Andantino*, A major, 6-8 time) in the strings and leading without pause into the main movement of the part (*Allegretto*, A major, 2-4 time). The second division (*Presto*, D minor, 3-4 time) opens with its subject announced by the trumpets fortissimo.

F. B.

## LIADOV

1855 - 1914

*Tableau Musical, Baba Yaga. Op. 56*

**A**NATOLE CONSTANTINOVICH LIADOV received his musical training, first from his father, who was conductor of the ballet orchestra of the Russian Opera in St. Petersburg during the Imperial régime, and from Rimsky-Korsakov at the Conservatory in the Russian capital. His "Baba Yaga" was published in 1905 with a dedication to Vladimir Stassov, one of the best and most respected music critics in Russia in the nineteenth century. The Baba Yaga of Muscovite fairy tales corresponds to the witch of western European folklore. She lives in a hut, around which she has built a fence constructed from the bones of people whom she has caught and eaten. Baba Yaga does not, however, always stay at home. She travels in a mortar, which she urges on with a pestle and, as she goes, she sweeps away the traces of her flight with a broom. It is this progress of the witch that Liadov has depicted in his work.

F. B.

*Legend for Orchestra, Le Lac Enchanté. Op. 62*

This piece was published in 1909. In it Liadov endeavors to set forth in sound a picture of a lake, in whose waters are reflected the shadows of a great forest and wherein dwell the water nymphs, which figure in so many Russian fairy tales. The composition opens with an undulating figure (Andante, D flat major) in the muted strings, and this constitutes its principal material.

F. B.

*Legend for Orchestra, Kikimora. Op. 68*

"Kikimora" was played for the first time in America at a concert of the Russian Symphony Orchestra, New York, November 16, 1910. The work, as well as "Le Lac Enchanté," was published in 1909 with a dedication to Nicolai Tscherepnin, who, like Liadov, was a pupil of Rimsky-Korsakov. The score of "Kikimora" contains the following "program," which was drawn from Sakharov's folk-tales:

"Kikimora has been brought up by a witch in the mountains and, in youth, that is, from early in the morning until late at night, has been beguiled by stories of foreign lands, told to him by the witch's magic cat. From night until the dawn Kikimora is rocked in a cradle made of crystal. In seven years the phantom grows up. Shiny and black, its head is as tiny as a thimble and its body as thin as a straw. From morning until evening Kikimora makes all manner of noises and whistles and hisses from evening until the middle of the night. Then the phantom spins until the day breaks — spins and stores up in its mind evil against all mankind."

The main movement of "Kikimora" is preceded by introductory material (Adagio, E minor, 4-4 time) which begins with mysterious passages for muted lower strings. Soon a melancholy strain is heard from the English horn and the flute and oboe give out a motive (over tremolo chords in the strings) of which use is made later. A new section (Presto) is introduced, and the key changes to E minor.

F. B.

# LISZT

1811 - 1886

## *A Faust Symphony*

1. ALLEGRO. (Faust.)
2. ANDANTE. (Gretchen.)
3. SCHERZO. (Mephistopheles.)

THE "Faust" Symphony, while it is a prominent illustration of program-music, is unique in this respect, that it is not a program of scenes or situations, but a series of delineations of character. Liszt himself styles the three movements of the symphony "Charakterbilder" ("Character-pictures"), and has named them for the three leading *dramatis personæ* in Goethe's poem—Faust, Gretchen, and Mephistopheles. He gives us no further program.

The first movement, "Faust," is intended to typify the longings, aspirations, and sufferings of man, with Faust as the illustration. Four themes are utilized in the expression of Faust's traits of character. The first, Lento, clearly enough illustrates dissatisfaction, restless longing, satiety, and aspiration. Massive chords introduce it. It changes to a monologue, passing from instrument to instrument, and then develops into an Allegro impetuoso. The second theme, which is brighter and more vivacious in character, shows the dawning of hope. A brief episode passes, in which the old feeling appears in hints of the opening theme, but soon gives way to the third theme, introduced by the horns and clarinets. The fourth and last theme now appears, foreshadowing, with its trumpet calls, the stirring activity which has taken the place of doubt in Faust's nature. After this the thematic material as set forth is worked up in genuine symphonic form.

There is as marked a contrast between the first and second movements of the symphony. After a short prelude the first theme of the Gretchen movement—a gentle, tender melody—is given out by the oboe, with double-bass accompaniment. The second theme, tells its own story of the love which has made Gretchen its victim. Between these are several charming episodes, one of them with its gradual crescendo evidently indicating her questioning of the daisy, “He loves me, he loves me not.” At last the horn sounds Faust’s love motive, which we have already encountered in the first movement, followed by the love-scene, which is wrought out with fascinating skill, rising to the ecstasy of passion and dying away in gentle content.

The third movement, “Mephistopheles,” takes the place of the Scherzo in the regular form. It typifies the appearance of the spirit who denies, with all his cynicism and sneers. Liszt has indicated these qualities in a subtle way. Mephistopheles cannot withstand its pure influence. He leaves the field discomfited; and then by a sudden transition we pass to the purer heights. The solemn strains of the organ are heard, and a *männerchor*, the Chorus Mysticus, intones, *à la capella*, the chant (“All Things transitory”). A solo tenor enters with the Gretchen motive, and the symphony comes to its mystic and triumphant close.

### *A Symphony to Dante's Divina Commedia*

1. INFERNO.
2. PURGATORIO. MAGNIFICAT.

Liszt's symphony to the “Divina Commedia” of Dante is in two parts, “Inferno” and “Purgatorio”; though by the introduction of the Magnificat after the Finale to the “Purgatorio,” the composer also indicates the other division of the poem, the “Paradiso.” The “Inferno” opens at once with a characteristic phrase for the bass instruments with a crashing accompaniment, announcing in recitative the inscription over

the door of hell: "Per mi si va nella città dolente" ("Through me pass on to horror's dwelling-place"), whereupon the trombones and horns sound out the well-known warning, "Lasciate ogni speranza" ("All ye who enter here, leave hope behind"). After the enunciation of the curse the composer paints the infernal scenes with all the fury and barbarity of which apparently music is capable. Unnatural combinations, chromatic phrases, grating dissonances, and weird cries picture the horror and suffering of the damned amid which the curse appears with literally "damnable iteration." In the midst of all this din, however, there is a lull. Amid the tinkling of harps and graceful figures for the strings and flutes, the bass clarinet intones a recitative (the "Nessun maggior dolore," of the original), and the English horn replies, the two instruments joining in a dialogue which tells the mournful fate of Paolo and Francesca da Rimini. At its close the curse sounds again, and the movement comes to a close amid the shrieks and blasphemies of the damned in an *Allegro frenetico* which is graphic enough not to need words.

The second movement, "Purgatorio," opens with a quiet, restful theme in choral style, its soft and gentle melody picturing that period of expectancy which is the prelude to the enjoyments of Paradise. It is followed by a masterly fugue expressive of resignation and melancholy. Before it closes the first theme returns again and peacefully dies away, leading to the *Finale*. A solo followed by a chorus chants the *Magnificat* in the old classic style. All the resources of the orchestra are employed in enhancing the effect of the chant, and the work comes to a close with imposing Hosannas. For this *Finale* Liszt has written two endings—the one dying softly away like music heard from a distance, the other full of ecstasy and ending with a mighty *Hallelujah*.

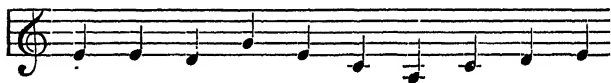
### *Les Préludes*

"What is our life but a succession of preludes to that unknown song whose first solemn note is sounded by death? Love is the



enchanted dawn of every heart, but what mortal is there, over whose first joys and happiness does not break some storm, dispelling with its icy breath his fanciful illusions, and shattering his altar? What soul thus cruelly wounded does not at times try to dream away the recollection of such storms in the solitude of country life? And yet man, it seems, is not able to bear the languid rest on Nature's bosom, and when the trumpet sounds the signal of danger, he hastens to join his comrades, no matter what the cause that calls him to arms. He rushes into the thickest of the fight, and amid the uproar of the battle regains confidence in himself and his powers."

This quotation from Lamartine's "*Méditations Poétiques*" prefaces the score to the "*Préludes*," and serves as a guide to the meaning of the composition. As this work is heard, perhaps, more often than any of the other symphonic poems, and also displays Liszt's manner of thematic treatment in as clear and intelligible a way as any, we will undertake to point out to the reader the many-sided uses in which a simple motive can be employed, and will attempt it in such a way as to make it intelligible to the lay reader. The "*Préludes*" is based on two themes, and we present them with their variations in two groups, A and B:



Given a number of intervals at 1, by playing the eight lines through, or humming them, the reader will at once see that although they appear in very different shapes they contain essentially the same notes. The line 2 opens the composition pizzicato pianissimo by the double basses with mysterious effect, hinting at the "unknown song." The theme is then enlarged and repeated on D, running finally into a dominant chord on G, and working up in a grand crescendo to the fortissimo outbreak at 3, in which all the bass instruments carry the melody as given above, repeated with different harmonies and with ever-increasing force, until it appears after a rapid decrescendo in a *l'istesso tempo* in the violins, as at 4. The accompaniment of the phrase in this form is very beautiful.

Basses.

*A* *pp* *arco.* etc. 2

*pizz.* *pp*

Trombones.

*ff* *sf* etc. 3

Violins.  
*Espressivo cantando.*

9  
8  
p

4

[illegible]

Oboe.

*Dolce espressivo.*

Horns and Trumpets.

ff

8

Horns.  
B *A moroso cantando.*

*Dolce.*

*Tutti.*

*ff*

*etc. b*

*d*

The violins connect or lead into the different repeats with a soaring figure, while the basses have a figure somewhat like the one given at *d*, which appears in that form in the accompaniment of the pastorale. Then follows the stormy period breaking in on life's happy spring. It will not be difficult for the listener to trace the detached portions of the motive, which appear throughout in connection chiefly with chromatic runs and a superabundance of diminished seventh chords. The trumpet motive, in its form as at 5, is also brought in toward the end of that tempestuous passage.

When the skies brighten again, the motive appears in its most charming form as at 6 and 7, with an accompaniment in color and form exceedingly graceful, and flowing naturally into the Allegretto pastorale, which is built up on the motive at *d*, using the same at first with great ingenuity as a leading motive, and bringing out its pastoral character by the skilful use of oboes, clarinets, etc., while later on it is used in connection with the theme *a*, as an accompaniment at times below the melody, as indicated in *c*, *d*, and at times moving above it.

The dreamy, swinging motion of the movement is finally interrupted by two abrupt chords, and the *Allegro marziale* opens with horns and trumpets, as at 8, connecting with the second theme in its martial garb at *c*, and leading in triumphant measures to a repetition of the main theme, as we heard it once at 3, only reinforced with all the resources known to the modern orchestra.

To point out the varied employment of the leading motive by using it only in part or dwelling on its more characteristic intervals, by inverting it, and otherwise, would lead too deeply into technicalities; but enough has been given to show how by change of rhythm and other means of expression an apparently simple succession of intervals can be developed into a tone-poem.

*Tasso, Lamento e Trionfo*

The sad fate of the unhappy Italian has furnished Goethe and Byron with the material for great poetical works. Liszt says he was most impressed by the powerful conception of Byron, who introduces Tasso in prison, in a monologue, but could not confine himself to the English poet, as he wanted to portray also his final triumph. Liszt therefore called his symphonic poem, "*Lamento e Trionfo*," suffering and triumphant vindication being the great contrasts in the life of the poet.

The opening phrase expresses the very soul of Tasso. After its development, an *accelerando* leads to an *Allegro strepitoso*, which takes us to the prison of the poet, the harsh chords, although still formed on the triplet figure of the main theme, resembling the rattling of the chains, while the chromatic steps of the lament appear *fortissimo* to ever-changing, diminished seventh chords. After a repetition of the *Lento*, the main theme enters at an *Adagio mesto*, the melody being given in bass clarinet and muted 'cellos at first, and then repeated in the violins. A new melody then appears, in 'cellos and horn, repeated by the violins, which continue with an imploring motive accompanied by descending chromatics, after which

the main theme reappears, this time with an instrumentation rich and full, the brasses carrying the melody and changing its character to one of stately festivity, ending in a recitative embodying the closing motive. An Allegretto follows with a theme which in its further working-up appears in the wind instruments, contrasted with a broader and more sentimental phrase in the strings. This phrase is developed to some length, after which the Allegro strepitoso reenters and closes the Lamento. From here on, the Trionfo claims its rights. The very opening of the Allegro molto con brio, although still built upon the same material, is changed by characteristic instrumentation and appropriate tempos into jubilant triumph.

### *Festklänge*

The symphonic poem, "Festklänge," begins with a martial rhythm given out by the kettle-drums, which is taken up in the horns and other instruments, until, passing through a non-accord, it rests on a second accord of C with the C flat in the basses. This whole section, repeated a step higher, and closing on a second accord of D, with C in the basses, then runs into an Andante sostenuto, which, after a short passage in the brasses, develops a delicate treatment of a non-accord on G and A, and after eight measures returns into the first tempo, and, with a short modulation, strikes the principal theme, which is worked up to considerable length, when the rhythm of the Introduction enters in a Coda of eight measures, connecting with an Allegretto in polacca time. Its chief melody closes with a trill cadenza, after which the violins respond with a phrase based on inversion, followed by a livelier figure of a more pronounced polacca character, which appears alternately in the violins and flutes, and which predominates during the rest of the movement, until its return to the first tempo. The Allegro mosso con brio is repeated in more extended form, and with new and enriched orchestration, only to return once more to the Polacca intermezzo, treated with similar variations and leading into the last Allegro in common time. Utiliz-

ing the themes of the march movement and reiterating the more essential motives, it runs into the Coda, which by the free use of the trumpet figure at the very opening and a very forcible ascending motive in the basses brings the composition to a close in truly festive style.

### *Hunnenschlacht*

The "Hunnenschlacht" ("The Battle of the Huns") was suggested by Kaulbach's cartoon representing the legend of the battle in mid-air between the spirits of the Huns and of the Romans who had fallen before the walls of their city. The music depicts the war of races and the final triumph of the Christian faith. The opening Allegro begins with the low rumbling of kettle-drums, and an ascending motive in the minor scale. The 'cellos start, and are soon reinforced by the other strings in unison. The diminished seventh chord is extensively employed in the brasses and further on in the double basses. At a *Più mosso allegro energico assai*, these chords in a somewhat altered form are made the chief motive for the first part. After a repetition of the opening theme, the 'cellos and bassoons give out the war-cry, piano, as if in the far distance, to the low rumbling of the drums. The time then changes, and a new rhythmic motive enters, closing with a short figure in the violins which enhances the wild character of the music. During the fray the trombones give out the strains of the chorale, representing the Christian warriors. The war-cry motive resounds in all the wind instruments, while the other themes to which we have drawn attention, in succession or used jointly, keep up the turmoil. Only twice appears a new feature in a succession of scale runs, fortissimo, in unison in the strings. The peculiar rhythm lends itself well to the increasing stormy character. The fortissimos grow into double fortissimos, the Agitato into a Furioso, until all the forces are engaged, and enter with the whole weight of the orchestra on an Andante, the chord being held by the higher instruments, while the basses of strings and

brasses repeat the war-cry double fortissimo. They cease abruptly, and the organ takes up the old hymn ("Crux fidelis, inter omnes").

The strains of the chorale, which sound as if from afar, are interrupted by the overwhelming fanfare opening the Andante, until the "Crux fidelis" claims its right, and a very beautiful scoring of the fine old melody, set off by solo figures for the violin, oboe, and flute, leads to a peaceful and restful mood. The final Allegro grows gradually into the hymn of triumph. The war-cry resounds only mezzo forte, and in stately, solemn tempo the chorale increases in breadth of instrumentation. The stretto opens a long crescendo, and the organ finally joins the orchestral forces, dominating the grand close with long-held chords, while the orchestra accents only with abrupt chords the pompous triumphal march of the victorious legions.

### *Hungarian Rhapsody No. 2*

Liszt wrote fifteen Hungarian rhapsodies, all of them originally for piano solo, but many of them have been scored for orchestra. Of all these the second is by far the most popular and the most frequently heard in the concert-room and is therefore selected for description. Its orchestral version was made by Herr Muller-Berghaus, though another version was also made by the composer, assisted by Franz Doppler. The two principal movements are the Lassan, or slow movement, and the Friska, or quick movement, of the conventional Hungarian Czardas, the national dance. The Lassan begins in the clarinets, violins and violas in unison, accompanied by chords in the horns, trombones and basses and is very earnest and resolute in character. A slow and mournful passage follows in the same instruments with a similar accompaniment, the theme of which, after a clarinet cadenza, appears in the flutes and oboes. In the next section, a theme of the Friska is suggested in the flute, harp and violas with a pizzicato string, triangle and bells accompaniment. The same melody is next taken in a spirited manner in the first violins

and wood winds, leading to a second clarinet cadenza, after which the first part of the movement is repeated with some variations and comes to a quiet close. The Friska opens with the theme suggested in the Lasso, announced in the oboe with accompaniment in the violins, piccolo and clarinet. A crescendo follows, the time gradually growing more rapid, until a climax is reached, and the whole orchestra gives out the principal dance theme of the Friska, a dashing, brilliant melody. It is developed with the greatest energy, bringing out at the same time, some subsidiaries in the wild rush. Near the close there is a lull for an instant, and a quiet little melody is heard, based upon one of the themes, in the clarinet and bassoon. Then comes a momentary pause, followed by the fortissimo Coda, which brings this spirited work to its close.

*Oratorio, The Legend of the Holy Elizabeth*

The oratorio, "Legend of the Holy Elizabeth," was written in 1864, and first produced August 15, 1865, upon the occasion of the twenty-fifth anniversary of the Conservatory of Budapest. The text is by Otto Roquette, and was inspired by Moritz von Schwind's frescos at the Wartburg representing scenes in the life of the saint. The characters introduced in the oratorio are Saint Elizabeth, Landgrave Ludwig, Landgrave Hermann, Landgravine Sophie, a Hungarian Magnate, the Seneschal, and the Emperor Frederick II. The work is laid out in two parts, each having three scenes.

The first scene opens with a long orchestral introduction, working up to a powerful climax, and based mainly upon a theme from the old church service, which is Elizabeth's motive, and is frequently heard throughout the work. An animated prelude which follows it introduces the opening chorus ("Welcome the Bride"). A brief solo by Landgrave Hermann ("Welcome, my little Daughter") and another of a national character by the Hungarian Magnate attending the bride intervene, and again the chorus breaks out in noisy



welcome. After a dignified solo by Hermann and a brief dialogue between Ludwig and Elizabeth, a light, graceful allegretto ensues, leading up to a children's chorus ("Merriest Games with thee would we play"). At its close the chorus of welcome resumes, and the scene ends with a ritor-nelle, foreboding the sorrow which is fast approaching.

The second scene, after a short prelude, opens with Ludwig's hunting-song ("From the Mists of the Valleys"). As he meets Elizabeth, a dialogue ensues, leading up to a brief chorus ("The Lord has done a Wonder"), and followed by an impressive duet in church style ("Him we worship and praise this Day"). The scene closes with an ensemble, a duet with full choral harmony, worked up with constantly increasing power and set to an accompaniment full of rich color and brilliant effect.

The third scene opens with the song of the Crusaders ("In Palestine, the Holy Land"), the accompaniment to which is an independent march movement. The stately rhythm is followed by a solo by the Landgrave, bidding farewell to Elizabeth and appealing to his subjects to be loyal to her. The chorus replies in a short number, based upon the Hungarian melody which has already been heard. Elizabeth follows with a tender but passionate appeal to her husband ("Oh, tarry! Oh, shorten not the Hour"), leading to a solo ("With Grief my Spirit wrestles"), which is full of the pain of parting. A long dialogue follows between them, interrupted here and there by the strains of the Crusaders, in which finally the whole chorus joins with great power in a martial but sorrowful style. As it comes to a close, the orchestra breaks out into the Crusaders' March, the time gradually accelerating as well as the force, until it reaches a tremendous climax. The chorus once more resumes its shout of jubilee, and the brilliant scene comes to an end.

In the fourth scene a slow and mournful movement, followed by an Allegro ominous and agitated in style, introduces the Landgravine Sophie, the evil genius of the Wartburg. The tidings of the death of Ludwig have come, and with fierce declamation she orders Elizabeth away from the castle. The

latter replies with an aria ("Oh, Day of Mourning, Day of Sorrow!") marked by sorrowful lamentation. Sophie again hurls her imprecations, and a dramatic dialogue ensues, which takes the trio form as the reluctant Seneschal consents to enforce the cruel order. Once more Elizabeth tenderly appeals to her in the aria ("Thou too art a Mother"). Sophie impatiently and fiercely exclaims ("No longer tarry!"). The scene comes to an end with Elizabeth's lament as she goes out into the storm.

The fifth scene opens with a long declamatory solo by Elizabeth, in which she recalls the dream of childhood—closing with an orchestral movement of the same general character. It is followed by the full chorus ("Here 'neath the Roof of Want"), which after a few bars is taken by the sopranos and altos separately, closing with chorus again and soprano solo ("Elizabeth, thou holy One"). The death-scene follows ("This is no earthly Night"). Her last words ("Unto mine End thy Love has led me") are set to music full of pathos, and as she expires, the instrumentation dies away in peaceful, tranquil strains. A semi-chorus ("The Pain is over") closes the scene, the ritornelle at the end being made still more effective by the harps, which give it a celestial character.

The last scene opens with an interlude which gathers up all the motives of the oratorio—the Pilgrim's Song, the Crusaders' March, the Church Song, and the Hungarian Air—and weaves them into a rich and varied texture for full orchestra, bells, and drums, forming the funeral song of Elizabeth. It is followed by a solo from the Emperor ("I see assembled round the Throne")—a slow and dignified air, leading to the great ensemble closing the work, and descriptive of the canonization of Elizabeth. It begins as an antiphonal chorus ("Mid Tears and solemn Mourning"), the female chorus answering the male and closing in unison. Once more the Crusaders' March is heard in the orchestra as the knights sing ("O Thou whose Life-blood streamed"). The church choir sings the chorale ("Decorata novo flore"), the Hungarian and German bishops intone their benedictions,

and then all join in the powerful and broadly harmonious hymn ("Tu pro nobis Mater pia"), closing with a sonorous and majestic "Amen."

## LOEFFLER

1861—

*Dramatic Poem, The Death of Tintagiles. Op. 6*

THE music of Loeffler's dramatic poem, "The Death of Tintagiles," is set to one of the three little marionette dramas by Maeterlinck and is written for large orchestra with two solo parts for *viol d'amour*.\* In the drama, Tintagiles, a child and future sovereign of a legendary land, his sisters, Ygraine and Bellangère, and Aglevami, an old warrior, are found upon an island, where dwells the old queen in her gloomy castle. She is bent upon keeping Tintagiles from the throne, and at last her handmaidens find an opportunity to seize him in spite of his sister's efforts to prevent them. Ygraine herself is thrown into a dungeon. As the Queen is carrying the child past Ygraine, he struggles and implores his sister to save him. She tries to force the door, but it will not yield, and the death of Tintagiles completes the tragic scene. The symphonic poem opens with music descriptive of a storm, in the tumult of which is heard a melodious motive. As the storm subsides a passage occurs with bass clarinet accompaniment in the two *viols d'amour*, flute, clarinet and violas. A slower movement follows in which the viols (supposed to represent Tintagiles and his sister Ygraine) have a theme which soon passes to the clarinets and harps. This is succeeded by an *Allegro molto*, followed by an *Allegro vivace*, in which the storm theme and opening melody are elaborated. After the storm has entirely passed the two viols are again heard over a melody in bass clarinet and resume the passage in the opening of the movement. The development

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\* An ancient member of the violin family having supplementary strings which vibrate in sympathy with the strings commonly used.

of this material grows more agitated and at last becomes furious. The conclusion is very effective. The Coda begins fortissimo, and after the stroke of midnight, the bell effect being produced on the harp, subsides to a quiet Adagio. The two viols again take up their cantabile theme, and the music dies away in sustained piano chords in the trombones, trumpets, horns, and wood winds.

*Symphonic Fantasia, The Devil's Villanelle. Op. 9*

'That Mr. Loeffler has a decided penchant for the weird and fantastic is shown by his choice of subjects for musical illustration, and particularly by that of "The Devil's Villanelle," written for orchestra and organ, after a poem by M. Rollinet. His muse is a sombre creature. In these villanelles, or couplets, followed by alternate refrains, the refrain in one case being the cheerful announcement "Hell's a-burning, burning, burning," and in the other the fateful intelligence that "The Devil prowling roves about," we have picturesque sketches of His Satanic Majesty in various shapes, prowling about on the earth and underground, skipping along the railroads, flying through the air, "floating as in a bubble, squirming as a worm, disguised as a flower, dragon fly, woman, black cat, green snake, a grand seignior, student, teacher," and in numerous other disguises, always bent upon evil designs. The final couplet, "My clock strikes midnight. If I should go to see Lucifer! Hell's a-burning, burning, burning, the Devil prowling roves about," perhaps indicates the fate of the victim whose clock has just struck. The music which the composer has set to this diabolic fantasia is absolutely of the program kind. The villanelle refrains have their corresponding musical refrains. Each couplet also has its musical representation in most characteristic tones, calling for all the resources of the orchestra. The fantasia is a tonal *mélange* thrown together with extraordinary skill, and often in very melodious style. As musical devices to explain the text they are of a most ingenious sort, but they do not leave a very good taste in the mouth.

*A Pagan Poem. Op. 14*

Loeffler conceived his "Pagan Poem" originally as a chamber music composition for piano, two flutes, oboe, clarinet, English horn, two horns, three trumpets (the latter played from a distance), viola and double-bass. In this form the work was completed in 1901. Later the composer made an arrangement for piano and three trumpets (1903). The present symphonic form was made in 1905-1906 and was given its first production at a concert of the Boston Symphony Orchestra, Boston, November 23, 1907. The work is scored for three flutes (the third flute interchangeable with a piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, four trumpets, three trombones, bass tuba, three kettle-drums, antique cymbals, gong, piano and strings. "A Pagan Poem" is based upon the eighth Eclogue of Virgil, which consists of two love songs — those of Damon and Alphesiboeus. The latter narrates a Thessalian girl's attempt to win back by magic incantations the love of her truant swain Daphnis. Mr. Loeffler has stated that it was not his intention to present in his music a tonal picture of Virgil's verse, but to write a fantasy inspired by the latter.

F. B.

*Poem, La Bonne Chanson*

Concerning this work the composer caused the following to be printed on a fly-leaf of the published score:

"This 'Poem' and a symphonic fantasy, 'La Villanelle du Diable,' were written in the summer of 1901 at Dover, Mass. Mr. Wilhelm Gericke performed both works for the first time at the Boston Symphony Orchestra concerts on April 2 and 3, 1902, in Boston. Since then the 'Poem' has been reorchestrated; it was performed in the new version by the Boston Symphony Orchestra, Mr. Pierre Monteux conducting, on November 1, 1918, and March 25, 1921, at Boston. The music was suggested to the composer after reading the fifth poem in Paul Verlaine's 'La Bonne Chanson.'" The following is a translation of the poem made by Mr. Philip Hale.

"Before you fade and disappear, pale morning star — a thousand  
quails call in the thyme —

Turn toward the poet, whose eyes brim with love — the lark mounts  
skyward with the day —

Turn your face, drowned by the dawn in its blue — O the joy among  
ripe wheat fields —

Make my thoughts shine yonder — far off, O so far! the dew glis-  
tens on the hay —

In the sweet dream wherein my love, still sleeping, stirs — hasten,  
hasten; for, lo, the golden sun."

Loeffler's poem, dedicated to his wife, Elise, is a rhapsodic  
fantasie, having some affinity to the variation form.

F. B.

## MACDOWELL

1861 - 1908

*Symphonic Poem, Lancelot and Elaine. Op. 25*

THE lamented composer, whose untimely and peculiarly sad death occurred in 1908, wrote the symphonic poem, "Lancelot and Elaine," in 1884. In a letter to a friend the composer says:

"It is one of the results of the fascination that so-called 'program music' had over me at the time. I can only say that if it gives the public pleasure or brings to it in any degree some remembrance of Tennyson's beautiful poem, I shall have succeeded in my aim. The name 'Lancelot and Elaine' was given to the music simply because the latter was suggested by the poem, in my most enthusiastic 'program music' days. I would never have insisted that this symphonic poem need mean 'Lancelot and Elaine' to every one."

But in spite of this seeming disclaimer, "Lancelot and Elaine" this symphonic poem will remain. The opening theme for the strings is indicated by the composer in the score as describing Lancelot and Elaine. It speedily passes over to the wood winds, accompanied in the strings. The horns shortly announce a march theme with accompaniment in 'cellos and basses describing the ride to the tournament. This is worked up to a climax, and dies away as Lancelot comes to the castle of Elaine's father. A solo for oboe with delicate accompaniment in strings and wood winds is the Elaine theme. This is followed by a vigorous announcement of the opening theme, indicating the summons to the contest. The tournament reaches its height through a vigorous crescendo, in which is heard Lancelot's motive in horns, bassoons, clarinets, and



## THE STANDARD CONCERT GUIDE

oboe, a trill in the flutes and violins announcing his victory. In the next episode Lancelot's downfall and Elaine's grief are pictured. The Lancelot theme is again taken up in violins, bassoons, and clarinets, with 'cello and bass accompaniment, representing his return to camp. A figure in full orchestra describes an interview with Guinevere. The work closes sadly, with a musical picture of the barge bearing Elaine, with the lily in one hand and in the other the message of Lancelot.

### *Indian Suite. Op. 48*

The "Indian" Suite, completed in 1892, was first performed in 1896. Its title is closely descriptive of the contents, as appears from the following statement by the composer:

"The thematic material of this work has been suggested for the most part by Indian melodies. Their occasional similarity to Northern European themes seems to the author a direct testimony in corroboration of Thorfinn Karlsefin's Saga. The opening theme of No. 3, for instance, is very similar to the (presumably Russian) one made use of by Rimsky-Korsakov in the third movement of his symphony, 'Antar.'"

The five divisions of the suite are as follows: 1. "Legend." 2. "Love Song." 3. "In War Time." 4. "Dirge." 5. "Village Festival." The opening movement, it is said, was suggested to the composer by Aldrich's Indian legend, "Miantowona." The horns give out two themes which are purely Indian, one of them strong, the other soft. These lead to the movement proper, which is constructed from the second theme, developed in a style peculiar to Indian melodies. The second movement opens with a love song which is a reproduction of a love song of the Iowas. It is tender and plaintive, and its effectiveness is greatly increased by the beautiful accompaniment and episodes with which the composer has enriched it. The third movement is warlike in character, as is indicated by the direction, "with rough vigor, almost savagely." It is a fitting prelude to the dirge of the fourth movement, which is introduced by the tolling of bells, or an

effect similar to it. The song itself is of a most mournful kind, and at times conveys the very intensity of grief, but at last dies quietly away. In the last movement the composer introduces two Iroquois themes, the first announced in the violins pizzicato and the second in the flute and piccolo with string and wood-wind accompaniment. They represent a war song and woman's dance and are typical of an Indian festival.

*Suite. Op. 42*

MacDowell's A minor suite was completed in Boston in 1889-1890, shortly after the composer's return to America from Germany. It had been begun at Wiesbaden and MacDowell was inspired to the music, his wife has said, by the close proximity in which they lived to the Wiesbaden Forest. "We had a tiny cottage there," wrote Mrs. MacDowell, "just on the edge of the woods, and he spent hours wandering in them. His Scotch blood had filled his mind with mysticism. Deep in his heart he half believed the old tales of spirits and fairies — of course, not in his ordinary moods, but his imagination often carried him very far, even though he might laugh at himself."

The first performance of the suite was given at a concert of the thirty-fourth annual festival of the Worcester (Mass.) Musical Association, at Mechanics Hall, Worcester, September 24, 1891. Carl Zerrahn was the conductor. At that time the suite contained four movements, but MacDowell originally intended to write an additional movement, "In October," and this was played with the remainder of the composition at Boston in 1896. The following are the movements:

I. "In a Haunted Forest": *Largamente misterioso*, A minor, 6-8 time; *Allegro furioso*, A minor, 6-8 time. II. "Summer Idyl": *Allegretto grazioso*, A major, 6-8 time. III. "In October": *Allegro con brio*, F major, 6-8 time. IV. "The Shepherdess Song": *Andantino semplice*, C major, 4-4 time. V. "Forest Spirits": *Molto allegro*, A minor, 2-4 time.

F. B.

# MAHLER

1860 – 1911

## *Symphony No. 1 in D Major*

1. LANGSAM SCHLEPPEND.
2. KRÄFTIG BEWEGT.

3. FEIERLICH UND GEMESSEN.
4. STÜRMILICH BEWEGT.

**M**AHLER'S First Symphony was finished in 1888 and was first performed at Budapest under the composer's direction. The various movements were thus described on the original program: I. Spring and no end. II. Mosaic. III. Under full sail. IV. The Hunter's funeral procession.

The first movement opens with an introduction which is intended to describe the awakening of Nature at early dawn. The cuckoo's song is heard in the clarinets and there are distant trumpet calls. A subject for the 'cellos and double basses leads into the main movement, the theme of which, given out in the 'cellos and double basses is a song of the composer's, written some time before. After the working up of this material and the reappearance of parts of the introduction a new theme appears in the horns, followed by another in the 'cellos. Development is followed by a crescendo and this leads to a recapitulation, closing the movement.

The second movement is largely constructed out of a theme announced in the wood winds. After the Trio there is a passage for violins and 'cellos, and the movement closes with a return of the first theme.

The third movement, a dead march, opens with muffled drums, followed by a subject taken from an old French canon and given out in the double basses. The oboe next takes up the theme, followed by tuba and clarinet, and during the

playing of the latter the oboe enters with a counter theme. It next appears as a canon for flutes, English horn and clarinets. After a retard, the oboes enter with a new theme, a counter theme appearing in the trumpets, followed by a passage for bass drums and cymbals. A change of key ensues and introduces a folk song in the first violins. The principal subject now returns and after development, the movement closes.

The last movement opens "Stürmisch" in full orchestra, after which a theme heard in the first movement returns, which is worked up in most strenuous fashion, leading to a new passage for first violins. Parts of the introduction again appear and the movement grows more and more "stürmisch." After most elaborate development, a vigorous crescendo leads to a climax, and the end is reached in a massive display by full orchestra.

*Symphony No. 4 in G Major*

- |                              |                    |
|------------------------------|--------------------|
| 1. BEDÄCHTIG.                | 3. RUHEVOLL.       |
| 2. IN GEMÄCHLICHER BEWEGUNG. | 4. SEHR BEHÄGLICH. |

Mahler's Fourth Symphony was written in 1900 and performed for the first time in Munich in 1904. It is scored for a very full orchestra, including in addition to the usual instruments, bass drum, triangle, gong, glockenspiel, and has besides a soprano part in the last movement. In the opening movement the theme is given out in the first violins, following which is a subject in the other strings. The oboe and first violins take it up, leading to new material. After a return of the first theme, a new melody appears in the flutes with pizzicato accompaniment in the double basses. Further development leads to a climax and recapitulation. The second theme is heard in the second violins, violas and oboes, and the movement closes with hints of the opening theme.

The second movement opens with a theme for the horn, followed by another for solo violin. The muted strings take up a lively melody, followed by the horn motive in horns and double bassoon. A subject for clarinets is followed by devel-

opment leading to a theme in the clarinets, with harp and string accompaniment. The movement closes with development of the thematic portions.

The third movement begins with a theme in the lower strings which is also treated in the double basses. A new subject now appears in the oboe and violins, followed by a theme in the 'cellos with counter theme in the clarinets. All this material is worked up, the movement ending pianissimo.

The Finale is principally noticeable for the introduction of the soprano voice in a setting of an old Bavarian folk song, "Der Himmel hängt voll Geigen" ("The Sky hangs full of Fiddles"), orchestral interludes and fragments of themes following each stanza.

### *Symphony No. 8*

Mahler's gigantic Eighth Symphony was first produced in this country by the Philadelphia Symphony Orchestra, March 1, 1916, under the direction of its conductor, Leopold Stokowski, and was repeated eight times. It was also given by the same orchestra in New York, April 9, 1916. That the appellation "gigantic" is not exaggerated is shown by the fact that upon these occasions in addition to the regular orchestra, celesta, pianoforte, organ and mandolin, and an extra force of four trumpets and three trombones, a total of 110 instruments, were employed. The choral force numbered 950, including three sopranos, two altos, one tenor, one barytone and one bass soloist, two mixed choruses and a boy choir. The extra four trumpets and three trombones were played from proscenium boxes to give added effect to the "Gloria" of the Latin Hymn which forms the material of the first section of the work. One can hardly call Mahler's Eighth a symphony in the old classic form and yet in its first section it retains a relation to the sonata form in the manner in which the themes are stated, and in its second section one may trace the Adagio, Scherzo, and Finale, greatly modernized. To present a detailed analysis of this involved work would require a

presentation of nearly the whole score, so involved is it and so closely interrelated are the instrumental and vocal parts, the whole dominated by the main theme of the first part.

Stated in a general way this so-called symphony is a musical setting of the ancient Latin hymn, "Veni, Creator spiritus," which by some has been attributed to Hrabanus, Archbishop of Rheims, and by others to Charlemagne, and of a scene from the second part of Goethe's "Faust." The first section opens with a choral statement of the main theme, "Veni, Creator," which is then taken up in the orchestra, repeated by chorus, and followed by a second theme in the violins. Theme after theme appear with all their variations, in orchestra and chorus and solo voice, the climax of the part being reached in a mighty double fugue, which unites the various themes and leads to the main one and the close of the section.

An orchestral interlude, which has been called "a landscape in tones," leads to the second section devoted to the transfiguration of Gretchen. The philosophical sentimentalist may trace a connection between the pleading of the "Veni, Creator spiritus" and the "eternal feminine" of Goethe, and the mystic evolve many meanings out of this strange music, but the ordinary hearer will find his delight in the chorus of the Anchorites, the song of the Pater ecstaticus, the Chorus of the Angels, the Rose Chorus, the devotional hymn of Doctor Marianus, the song of the three Marys, Gretchen's supplication, and the mighty Finale devoted to the sentiment, which dominates the entire section, "the Woman Soul leadeth us upward and on," and which the composer would have us believe is but the fulfilment by the "Creator spiritus."

■

## MASSENET

1842 - 1912

### *Overture to Phèdre*

THE overture to "Phèdre" one of Massenet's early works, having been written in 1876, is very dramatic, and in its material closely follows the story as told by Racine in his tragedy of Phèdre, daughter of the Cretan King Minos, who becomes the wife of Theseus. In the unconventional manner of the mythological personage she next becomes enamored of Hippolytus, son of Theseus, but without any encouragement on the part of the former. Thereupon the crafty Phèdre makes Theseus jealous of his own son, and the father commits him to the vengeance of Neptune, who terrifies his horses with a sea monster while driving in his chariot. He is killed, but the skilful Æsculapius restores him to life, and Diana conveys him to Italy, where he lives happily ever after, under the protection of the charming nymph Egeria. The story, as will be observed, gives ample material for dramatic treatment. The overture opens with a massive, gloomy introduction, leading up to an impassioned theme for clarinet, suggesting Phèdre's lament over her unrequited passion. After a counter theme for oboe the opening theme is heard again, and leads to another impassioned outburst as Hippolytus is about departing. The violins in unison follow with Phèdre's declaration of love for Hippolytus, after which occur the storm and an impetuous outburst describing Neptune's wrath. This thematic material is worked up, and the overture closes with the sombre, impressive theme which opened it.

*Suite, Scènes Alsaciennes*

The suite "Scènes Alsaciennes" was first produced in Paris in 1882, though written some time before that. It is evidently one of those war scenes inspired at the time when Massenet was an actor in them, for he served in the Franco-Prussian War. It has to do, however, with Alsace, lost to France as the outcome of that struggle, and recalls memories of the lost province. It is divided in four movements: 1. "Sunday Morning." 2. "At the Tavern." 3. "Under the Linden Trees." 4. "Sunday Evening." Massenet has prefixed this program to the suite, which sufficiently explains its musical meaning:

" . . . . . Especially now that Alsace is enclosed by a wall, do all my former impressions of this lost country return to me. . . .

"That which I recall with happiness is the Alsatian village, the *Sunday morning* at the hour of service; the deserted streets, the empty houses with some old people sunning themselves before their doors, the filled church . . . and the religious songs heard at intervals by the passer-by. . . .

"And *the tavern*, in the principal street, with its little leaded windows, garlanded with hops and roses. . . .

"Oho there! Schmidt, some drink!" . . . .

"And the song of the foresters as they lay aside their guns! . . .

"Oho! the joyous life and the gay companions! . . .

"Again, further on, 't was always the same village, but with the great calm of a summer afternoon . . . at the edge of the country, a long avenue of *linden trees*, in whose shadow a loving pair walk quietly, hand in hand; she leaning toward him gently and murmuring softly: 'Wilt thou love me always?' . . .

"Also *the evening*, in the public square, what noise, what commotion! . . . everybody out of doors, groups of young beaux in the street . . . and the dances which rhythmize the songs of the country. . . .

"Eight o'clock! . . . the noise of the drums, the song of the bugles . . . it was *the retreat!* . . . *the French retreat!* Alsace! Alsace! . . .

"And when in the distance the last roll of the drum was silenced, the women called the children from the street . . . the old folks relighted their good big pipes, and to the sound of the violins the



joyous dance recommenced in more lively circlings by more crowded couples. . . .”

*Suite, Esclarmonde*

The suite “Esclarmonde” is based upon Massenet’s opera of the same name, its subject-matter being taken from different scenes and entr’actes and arranged for the concert-room. The first number of the suite, “Evocation,” opens with a unison fortissimo in the brass and wind instruments, from which it passes to full orchestra, and is carried on until a decrescendo leads to a flowing, graceful melody which works up to a grand climax, closing the movement. The second movement, “L’Ile Magique,” opens with quiet, mysterious harmonies, which at last lead to an Allegro scherzando, an animated dance figure. Another charming melody follows and alternates with the other theme, closing the movement. The third movement, “Hyménée,” is composed entirely of a broad, stately theme in triple time, and its development. The fourth movement, “Dans la Forêt,” is divided into two sections, “Pastorale,” and “La Chasse.” The first section consists of a delicate melody announced in flute and oboe over a drone bass. It leads without interruption to “La Chasse,” in which the violins persistently repeat a spinning figure, while the wood winds take detached phrases until the whole orchestra at last is engaged with the hunting theme, the movement closing with an impetuous Coda.

*Suite, Les Erinnyes*

The suite “Les Erinnyes” is made up for concert purposes from incidental music which Massenet wrote for the antique tragedy of the same name written by Leconte de Lisle in 1872. The story of the drama pertains to the murder of Agamemnon and the revenge of Orestes, his son, who slays his mother Clytemnestra. The first movement, entr’acte, is an Andante appassionato, and is composed of the elaboration of a passion-

ate theme first given out in the violins in unison, with accompaniment in the other strings, and then repeated in ampler form. The movement leads to a Grecian dance in three sections, in the first of which the flutes give out the dance theme with pizzicato accompaniment in the strings. After the development of this theme and a counter theme, the time changes, and the music works up to a climax and closes *Allegro vivo assai*. The remainder of the movement partakes of the same general character and does not call for special consideration. The next movement, "*Scène Religieuse*," is the best known part of the suite, as it is the most frequently performed, by reason of its opportunity for an impressive 'cello solo. It depicts the funeral rites at the tomb of Agamemnon, and consists of a solemn dance rhythm. It is in reality a stately antique Minuet, the music being assigned to the strings and flutes with harp accompaniment. Its Trio is an invocation, in which the muted 'cello sings a pathetic and expressive melody, accompanied by the other strings, also muted. After the Trio is finished the first part of the suite is repeated. The Finale is composed of an agitated dance theme, or rather a series of phrases, fully and freely elaborated.

#### *Suite, Scènes Pittoresques*

Massenet composed this work, his fourth suite for orchestra, in 1873 and it was played for the first time at a Châtelet concert, Paris, March 22, 1874. The score was published two years later. For many years the "*Scènes Pittoresques*" enjoyed great popularity at Parisian concerts and the work has been scarcely less popular abroad. The suite contains the following movements: I. Marche. II. Air de Ballet. III. Angelus. IV. Fête Bohême.

F. B.

#### *Ballet Music from Le Cid*

"*Le Cid*," opera in five acts and ten tableaux, was Massenet's sixth dramatic composition. The text, written by Louis

Gallet and Edouard Blau with additions by d'Ennery, was partly based upon Corneille's play and partly on episodes invented by the librettists. The opera was produced at the Opéra, Paris, November '80, 1885, a remarkable cast having been its first interpreters; for the part of Rodrigue was sung by Jean de Reszke; Edouard de Reszke was Don Diègue; Pol Plancon, le Comte de Gormas; and Mme. Fides-Devriès, Chimène. The hero of the work is that of the Spanish legend, Rodrigue del Bivar, known as the Cid Campeador, or Fighting Chief. In the version of the legend employed in Massenet's opera, the Cid is loved by two women—the Infanta of Spain and Chimène, daughter of the Count de Gormas. The former realizes that, as a princess of Spain, she cannot marry the warrior and she resigns him to Chimène. The latter's parent, Count de Gormas, has insulted and defeated the Cid's father, Don Diègue and Rodrigue (the Cid), after a despairing self-struggle, avenges the stain on his family's honor by challenging his beloved's father and killing him. Rodrigue feels that now all chance of happiness and love has vanished. The King permits him to lead the Spanish army against Boabdil, the Moorish chieftain, and presently news comes of the Cid's death. The shock of this intelligence makes it clear to the stricken Chimène that she still loves Rodrigue. She is weeping bitterly when the King enters and announces that the Cid is not dead but is returning alive and victorious. The opera ends with the reconciliation of the warrior and Chimène.

The ballet music is drawn from the second scene of the second act, representing a gay scene in the public square at Burgos. Massenet composed this music at the hotel at Marseilles at which he stayed for some time in 1885. The motive which begins the ballet is one which the French master heard at an inn in Spain when a wedding was being celebrated with song and dance in the room underneath his. The ballet was written particularly for Mlle. Rosita Mauri, one of the most famous French dancers in the 'eighties. The suite which Massenet made up from this music comprises the following movements: I. Castellane, typical of the dance of Castille. II. Andalouse, whose music represents Andalusia, the southern

division of Spain, which contains such cities as Cadiz and Seville. III. Aragonaise, dance music from Aragon. IV. Aubade. This word signifies a morning serenade. V. Madrilène, the dance of Madrid, written in two divisions, the first dreamy and langourous, the second boisterous and animated. VI. Navarraise, characteristic of the music of Navarre.

F. B.

### *Meditation from Thaïs*

"Thaïs," written to a story by Anatole France, was produced at the Opéra, Paris, March 16, 1894, with the American soprano, Sybil Sanderson, in the title-rôle. The opera, which is concerned with the efforts made by the monk Athanaël to draw the courtesan, Thaïs, from the worship of Venus to the worship of God, pictures the struggle between Christian asceticism and Pagan sensuality. The Meditation, principally for violin solo, lightly accompanied by the orchestra, follows the close of the second act—the act in which Athanaël seeks out Thaïs in her own house and urges her to take up a life of repentance. The courtesan realizes that Death is inevitable and that the present joys are but fleeting. The Meditation pictures the thoughts of contrition and the peaceful happiness which occupy the soul of Thaïs.

F. B.

### *Le Dernier Sommeil de la Vierge*

Massenet's sacred legend "La Vierge" ("The Virgin") was produced May 22, 1880, at one of the Concerts Historiques, given at the Opéra, Paris. The composer had won great success with two previous sacred works—"Marie Magdeleine" and "Eve"—and he looked forward to another. The fickle public, however, ruled otherwise. There was but a small sale of tickets and the majority of the audience, which had come in on passes, listened to "La Vierge" with indifference. "The work is a rather painful memory in my life,"

wrote Massenet in his *Memoirs* "Its reception was cold and only one fragment seemed to satisfy the large audience which filled the hall. They encored three times the passage which is now in the repertoire of many concerts, the prelude to Part IV, 'Le Dernier Sommeil de la Vierge.'"

F. B.

# MENDELSSOHN

1809 - 1847

## *Symphony No. 3, in A Minor (Scotch). Op. 56*

1. INTRODUCTION. ALLEGRO AGITATO.
2. SCHERZO. ASSAI VIVACE.
3. ADAGIO CANTABILE.
4. ALLEGRO GUERRIERO. FINALE MAESTOSO.

THE A minor Symphony, the third of the Mendelssohn series, is familiarly known as the "Scotch," the composer having given it that name in his letters written from Rome in 1832. The first conception of the symphony dates still farther back. In April, 1829, Mendelssohn, then in his twentieth year, paid his first visit to England. After remaining in London two months he went to Scotland, arriving in Edinburgh July 28; the next day he heard a competition of the Highland pipers, which, it may well be imagined, gave him a good idea of the national melodies. The next day he visited Holyrood. He wrote down on the spot the first sixteen bars of the introduction, announcing the theme which not only opens but closes the movements and thus gives an unmistakable clew to its meaning.

Its introduction begins with the Andante theme already mentioned, a melody of a sombre and even melancholy cast. The first theme is of the same cast. A subsidiary theme, of a tender, plaintive character, leads back to the Andante of the introduction, which closes a movement rarely equalled for its musical and poetical expression and graceful finish.

A short passage for flutes, horns, and bassoons connects this earnest, serious movement with the Scherzo, which gives us a different picture. In its form, it departs from the Minuet

and Trio, and is purely a caprice, and a most lovely one; while, at the same time, it differs from all his other Scherzos in the absence of their sportive, fantastic quality. It is a picture of pastoral nature, characterized by a continuous flow of rural gaiety. Its opening theme, given out by the clarinets, dominates it throughout; for the second theme plays but a small part, though it has its place in the general working up. The first motive is frequently reiterated, and fills the movement with glowing life and spirit.

The Adagio cantabile presents still another picture. The first movement gave us the sombre tints; the second, those of rural freedom and idyllic gaiety; the third, though still infused with melancholy, is evidently a reverie in which the composer meditates upon the ancient state and grandeur of the country. Its majestic strains well prepare the way for the final movement, the impetuous first part of which is marked *Allegro guerriero*. The romantic sentiment disappears. In its place we have the heroic expressed with astonishing force and exuberant spirit in its three themes, which finally give place to a short second part, *maestoso*, colored by national melody, and closing this exquisite tone-picture of the Scotch visit.

*Symphony No. 4, in A (Italian). Op. 90*

1. ALLEGRO VIVACE.

2. ANDANTE CON MOTO.

3. CON MOTO MODERATO.

4. SALTARELLO. PRESTO.

Like the A minor Symphony, the A major gets its familiar name from the composer himself, who always styles it the "Italian" in his letters. The first movement, *Allegro vivace*, reflects as clearly the blue skies, clear air, brightness, and joyousness of Italy as the first movement of the A minor Symphony does the sombre and melancholy aspect of Holyrood. After a moment of preparation, the violins sweep off at once in a vigorous theme to an accompaniment of horns, bassoons, clarinets, and flutes. After its development, the order is reversed; and a second theme, more restful in character, appears in the clarinets and bassoons, with string

accompaniment. It is taken by the flutes and oboes, and leads the way to a new theme in the first violins and clarinets, the development of which brings us back to the first theme, closing the first part of the movement. The second part opens with a fresh, bright theme given out by the second violins and continued in the other strings and flutes, followed by an episode for the strings alone. It is finally interrupted by the wind instruments. The principal themes reappear in various forms, at last returning to the first. Toward the close of the movement an entirely new subject appears in the first violins. The Coda is full of spirit and joyous feeling, and at last the happy, vivacious movement comes to an end.

The Andante, sometimes called the "Pilgrims' March," opens with a unison phrase, followed at once by the principal theme, given out in the oboe, bassoon, and violas, and then repeated by the first violins, with an elaborate accompaniment by the flutes. After the announcement of the second theme, with a similar instrumental setting to the first, the second part opens with a bright, joyous strain from the clarinets, reinforced by the violins and flutes. At the close of its development the call is heard again, summoning attention to the development of thematic materials already presented.

The third movement is supposed to have been taken from one of his youthful works, though its identity in this respect has never been discovered. It opens with a simple but graceful melody. The trio is fresh and full of delicate fancy. At its conclusion the first theme returns, and a charming Coda constructed upon suggestions of this theme, brings the movement to a close.

If there were any doubt about the national significance of this symphony, it would be removed by the Italian Finale, Saltarello presto, evidently inspired by the Roman carnival, of which Mendelssohn was a delighted spectator. The movement is a Saltarello, a favorite dance rhythm in Italy, combined with a whirling Tarantella with astonishing skill. After a short introduction the flutes lead off in the merry dance, the other instruments soon joining as if they too had caught the mad contagion. At the close of the theme a soberer melody



is given out by the violins, the wind instruments still busied with fragments of the dance measures. Soon the Saltarello returns again, this time, however, with a fresh accompaniment. At last it gives place to the rush of a Tarantella whirling gayly along until the Saltarello combines with it, and the two rhythms go on to the end, now alternating, now together, in a general terpsichorean hurly-burly.

*Overture to A Midsummer Night's Dream, Op. 21*

The overture to "A Midsummer Night's Dream," written in 1826, is especially interesting as being the starting-point in Mendelssohn's musical career. It was the first work to express his individuality and maturity of creative power, for when he wrote the music to the play, seventeen years later, it filled its place in the perfected scheme as freshly and fittingly as if it had been composed simultaneously with the rest. It contains all the motives of the play—the songs and dances of the fairies, the chases of the lovers, the dance of the rustic clowns, the grace of Titania, and the airiness of Puck. It leads us into the fairy realm, with all its poetic beauty, refinement, grace, and lightness; and yet this almost ethereal mixture of humor and fancy is constructed in the strongest and most solid manner. The overture opens with four sustained chords in the wind instruments, introducing us to fairy land, in which the first theme is heard. After several bars of fairy music the second theme, the hunting-horn melody, enters, and is followed by a love melody, simple but full of graceful charm. This leads up to a mock pageant, a dance by the clowns, with a humorous imitation of the donkey's bray. The horns of Theseus are heard again, and the fairy revels resumed in all their freshness and dreamy beauty. The subjects already introduced are elaborated and the exquisite fairy overture closes with a charming Coda.

*Overture, Fingal's Cave. Op. 26*

This overture is called in Mendelssohn's letters alternately "The Hebrides" and "The Solitary Island," and the name

"Fingal's Cave" is prefixed to the published score, while that of "Hebrides" is on the orchestral parts. It reflects the impressions made on Mendelssohn by a journey to the Western Highlands.

The overture is written in regular form and opens with a theme in violas, 'cellos, and bassoons, which occurred to Mendelssohn while in the cave, depicting the loneliness of the spot. The second theme, a beautiful Cantabile, pictures the movement of the sea, accompanied by a peculiar wavelike effect in the violins. The elaboration of this theme is an extremely vivid and poetical description of the cries of the seabirds, the wail of the wind, and the gradual lashing of the ocean into fury. As it subsides, the first subject returns again, and the effect of solitude is once more felt. This is followed by the free development and extension of the second theme. After recapitulation of this material, a short but very brilliant Coda brings this highly colored tone-picture of the solitude of the sea and the cave, as well as of the rage of the ocean, to a close. Its sentiment is sombre, even melancholy.

*Overture, A Calm Sea and Prosperous Voyage. Op. 27*

The overture, "A Calm Sea and Prosperous Voyage," was first performed in 1835, at a Leipsic Gewandhaus concert. It illustrates two short poems of Goethe's, "The Calmness of the Sea" and "A Prosperous Voyage." It is constructed in two sections, the first being an Adagio, and the second a Molto allegro vivace and Allegro maestoso. The Adagio opens with a phrase assigned to double basses only, and may be considered the motto of the overture, as it dominates it throughout. The calm of the sea is indicated by full harmonies in the strings, with delicate accompaniment by the wind instruments. A figure in the flute announces the change, and the voyage begins. It commences with a long prelude indicating the bustle on board and the rising of the sea. The first theme of this section is given out by the flute and wind instruments, with pizzicato string accompaniment. The sec-

ond subject is of the same general character and leads to one of the most beautiful of the Mendelssohn melodies, assigned to the 'cello. The usual elaboration follows, and in the short Coda a stately passage for trumpets refers to the safe arrival and happy greetings to the voyagers.

*Overture, Melusina. Op. 32*

The "Melusina" Overture was written in 1833 and first performed in 1834. It was announced upon the program as "Overture to Melusina, or, The Mermaid and the Knight," but its official title is "Overture to the Legend of the Lovely Melusina." The story is a romantic one. Melusina buried her father in a mountain for ill treatment of her mother, whereupon she was made to undergo transformation into a serpent on the last day of each week as a penalty. After her union with Count Raymond, she exacted a promise from him that he would not make any inquiry into her actions on that day. Incited by jealousy, however, he concealed himself and beheld her after her transformation. This ended the happiness of both. Melusina was compelled to abandon her husband and her human form and wander as a spirit until the day of doom, when she would be released. The overture opens with a graceful theme which throughout the overture is the Melusina theme. After its development the second, or Raymond theme, is given out in the first violins and wood winds and is then developed in full orchestra. The third theme is assigned to the first violins with 'cellos an octave lower. The close of the overture sets forth Raymond's fatal discovery of his wife's secret and the dissolution of his happiness, ending with the sad cries of Melusina at the moment of her husband's death.

*Overture to Athalia. Op. 71*

The music to Racine's drama "Athalia" consists of an overture, a march, and six vocal pieces. The choruses were

originally composed for female voices with piano accompaniment, and were completed at Leipsic in 1843. In June of the following year, and during a visit to London, Mendelssohn wrote the overture and the march with the expectation that the drama would be brought out on the stage at Berlin; and after his return thither he completed the work by rearranging the choruses for four voices and scoring them for full orchestra. The overture begins with a slow introductory movement, the melody of which is taken from a chorus for sopranos and altos near the end of the work. This is succeeded by a subject of broad, melodious character in the flutes and clarinets, accompanied by harps and strings, forming a sort of prelude to the development of the stirring incidents of the drama, illustrated by the full orchestra in a triumphant climax.

*Overture to Ruy Blas. Op. 95*

The overture to "Ruy Blas" was written in 1839 for the benefit of the Leipsic Theater Pension Fund, but as Mendelssohn was dissatisfied with it as well as with the play, it was not published until after the composer's death. It begins with four bars, rather slow and stately in character, leading to a suggestion of the first theme in the strings. Both are repeated with certain modifications, and then the principal theme is given out by the first violins and flutes accompanied by the other strings. The slow opening is again repeated, leading to the second theme, which is only indicated. After a few measures the theme is boldly given out by clarinet, bassoon, and 'cellos. A short episode follows, and the second subject is also developed. The various themes then appear in due order, and a vigorous Coda closes the overture.

*Saint Paul*

"Saint Paul," first of Mendelssohn's oratorios, was begun in Düsseldorf and finished in Leipsic in the winter of 1835,

the composer being then in his twenty-sixth year. Its three principal themes are the martyrdom of Saint Stephen, the conversion of Saint Paul, and the Apostle's subsequent career. The work was first produced May 22, 1836, on the occasion of the Lower Rhine Festival at Düsseldorf.

After a long and expressive overture for orchestra and organ, the first part opens with a strong and exultant chorus ("Lord! Thou alone art God"). It is massively constructed, and in its middle part runs into a restless, agitated theme ("The Heathen furiously rage"). It closes, however, in the same energetic and jubilant manner which characterizes its opening, and leads directly to a chorale ("To God on high"), set to a famous old German hymn-book tune ("Allein Gott in der Höh' sei Ehr"), which is serenely beautiful in its clearly flowing harmony. The martyrdom of Stephen follows. The basses in vigorous recitative accuse him of blasphemy, and the people break out in an angry chorus ("Now this Man ceaseth not to utter blasphemous Words"). At its close Stephen sings a brief, but beautiful solo ("Men, Brethren, and Fathers!"); and as the calm protest dies away, again the full chorus gives vent to a tumultuous shout of indignation ("Take him away"). A note of warning is heard in the fervent soprano solo ("Jerusalem, thou that killest the Prophets"); but it is of no avail. Again the chorus hurls its imprecations more furiously than before ("Stone him to Death"). The tragedy occurs. A few bars of recitative for tenor, full of pathos, tell the sad story, and then follows another beautiful chorale of submission ("To Thee, O Lord, I yield my Spirit"). The lament for Stephen is followed by the chorus ("Happy and blest are they"), which is beautifully melodious in character. Saul now appears, "breathing out threatenings and slaughter" against the Apostles. His first aria ("Consume them all") is a bass solo which is fiery in its energy. It is followed by the lovely arioso for alto ("But the Lord is mindful of His own"). Then occurs the conversion. The voice from heaven ("Saul, Saul, why persecutest thou Me?") is represented, as was often done in the passion-music, by the soprano choir, which gives it

peculiar significance and makes it stand out in striking contrast with the rest of the work. A forcible orchestral interlude, worked up in a strong crescendo, leads to the vigorous chorus ("Rise up! arise!") in which the powerful orchestral climax adds great strength to the vocal part. It is a vigorously constructed chorus, and is followed by a chorale ("Sleepers, wake! a Voice is calling"), the effect of which is heightened by trumpet notes between the lines. At the close of the imposing harmony the music grows deeper and more serious in character as Saul breathes out his prayer ("O God, have Mercy upon me"); and again, after the message of forgiveness and mercy delivered by Ananias, more joyful and exultant in the bass solo with chorus ("I praise Thee, O Lord, my God"), Saul receives his sight, and straightway begins his ministrations. A grand reflective chorus ("Oh, great is the Depth of the Riches of Wisdom"), strong and jubilant in character, and rising to a powerful climax, closes the first part.

The second part opens with the five-part chorus ("The Nations are now the Lord's") — a clear fugue, stately and dignified in its style, leading, after a tenor and bass duet ("Now all are Ambassadors in the Name of Christ"), to the melodious chorus ("How lovely are the Messengers that preach us the Gospel of Peace!") and the soprano arioso ("I will sing of Thy great Mercies"). After the chorus ("Thus saith the Lord"), and a second tumultuous chorus expressive of rage and scorn ("Is this He who in Jerusalem"), another chorale occurs ("O Thou, the true and only Light"), in which the Church prays for direction. The tenor recitative announcing the departure of Paul and Barnabas to the Gentiles, followed by the tenor and bass duet ("For so hath the Lord Himself commanded"), leads to the scene of the sacrifice at Lystra, in which the two choruses ("The Gods themselves as Mortals") and ("Oh, be gracious, ye Immortals"), are sensuous and in striking contrast with the seriousness and majestic character of the harmony in the Christian chorus ("But our God abideth in Heaven") which follows. Once more the Jews interfere, in the raging, wrathful chorus ("This

is Jehovah's Temple"). In a pathetic tenor aria ("Be thou faithful unto Death") Paul takes a sorrowful leave of his brethren, and in response comes an equally tender chorus ("Far be it from thy Path"). Two stately choruses ("See what Love hath the Father") and ("Now only unto Him") close the work.

### *Hymn of Praise*

The "Lobgesang" ("Hymn of Praise") was written at Leipsic in 1840, the occasion which gave birth to it being the fourth centennial celebration of the introduction of the art of printing. The text is not in narrative form, nor has it any particular dramatic significance. It is what its name indicates — a tribute of praise.

The symphony is in three parts, beginning with a Maestoso movement, in which the trombones at once give out the choral motive ("All that has Life and Breath sing to the Lord"). This movement, which is strong and energetic in character, is followed by an Allegretto based upon a beautiful melody, and to this in turn succeeds an Adagio religioso, rich in harmony. The opening chorus ("All that has Life and Breath") is based upon the choral motive, and enunciates the real "Hymn of Praise." It moves along in a stately manner, and finally leads without break into a semi-chorus ("Praise thou the Lord, O my Spirit!"), a soprano solo with accompaniment of female voices. The tenor in a long dramatic recitative ("Sing ye Praise, all ye redeemed of the Lord") urges the faithful to join in praise and extol His goodness, and the chorus responds, first the tenors, and then all the parts ("All ye that cried unto the Lord"). The next number is a duet for soprano and alto with chorus ("I waited for the Lord"). It is thoroughly devotional in style, and in its general color and effect reminds one of the arias, "Oh, rest in the Lord," from "Elijah," and "The Lord is mindful of His own," from "Saint Paul." This duet is followed by a sorrowful, almost wailing tenor solo ("The Sorrows of Death had closed all around me"), ending with the piercing, anxious cry in recita-

tive ("Watchman! will the Night soon pass?") set to a restless, agitated accompaniment and thrice repeated. Like a flash from a cloud comes the quick response of the chorus ("The Night is departing"), which forms the climax of the work. At first the full chorus proclaims the night's departure; it then takes the fugal form on the words ("Therefore let us cast off the Works of Darkness"), effectively worked out.

In the Finale the male voices are massed on the declaration ("The Night is departing") and the female voices on the response ("The Day is approaching"); and after alternating repetitions all close in broad, flowing harmony. This chorus leads directly to the chorale ("Let all Men praise the Lord"), sung first without accompaniment, and then in unison with orchestra. Another duet ("My Song shall always be Thy Mercy"), this time for soprano and tenor, follows, and prepares the way for the final fugued chorus ("Ye Nations, offer to the Lord"), a massive number, stately in its proportions and impressive in its effect, and closing with a fortissimo delivery of the choral motive ("All that has Life and Breath").

### *Elijah*

"Elijah," the most popular of all Mendelssohn's compositions, was finished in 1846, and was first performed August 18 of that year, at the Birmingham (England) Festival. The prominent scenes treated in the oratorio are the drought prophecy, the raising of the widow's son, the rival sacrifices, the appearance of the rain in answer to Elijah's appeal, Jezebel's persecution of Elijah, the sojourn in the desert, his return, his disappearance in the fiery chariot, and the Finale, which reflects upon the meaning of the sacred narrative.

The introduction to the oratorio is prefaced by a brief, but impressive recitative—Elijah's prophecy of the drought—leading directly to the overture, a sombre, despairing prelude, picturing the distress which is to follow as the course settles down upon the streams and valleys. At last the suffering is voiced in the opening chorus ("Help, Lord!"), which, after



three passionate appeals, moves along in plaintive beauty, developing phrase after phrase of touching appeal, and leading to a second chorus, with duet for two sopranos ("Lord, bow Thine ear to our Prayer"), the choral part of which is an old Jewish chant, sung alternately by the male and female voices in unison. It is followed by Obadiah's tenor aria ("If with all your Hearts"), full of tenderness and consolation. Again the people break out into a chorus of lamentation ("Yet doth the Lord see it not"), which at the close develops into a chorale of serene beauty ("For He the Lord our God"). Then follows the voice of an angel summoning Elijah to the brook of Cherith, leading to the beautiful double quartet ("For He shall give His angels charge over thee"), the melody of which is simple, but full of animation. Again the angel summons Elijah to go to the widow's house at Zarephath. The dramatic scene of the raising of her son ensues, comprising a passionate song by the mother ("What have I to do with thee?") and the noble declaration of the prophet ("Give me thy Son"), and closing with the reflective chorus ("Blessed are the Men who fear Him").

In the next scene we have the appearance of Elijah before Ahab, and the challenge of the priests of Baal to the sacrifice on Mount Carmel, set forth in vigorous recitative, accompanied by short choral outbursts. At the words of Elijah ("Invoke your Forest Gods and Mountain Deities") the priests of Baal break out into the stirring double chorus ("Baal, we cry to thee"), which is fairly sensual and heathenish in its rugged, abrupt melodies, as compared with the Christian music. At its close Elijah bids them ("call him louder, for he is a God; he talketh, or he is pursuing!"). Again they break out into a chorus of barbaric energy ("Hear our cry, O Baal!"), in the intervals of which Elijah taunts them again and again with the appeal ("Call him louder"). The priests renew their shouts, each time with increasing force, pausing in vain for the reply, and closing with a rapid, almost angry expostulation ("Hear and answer"). Then follows the calm, dignified prayer of the prophet ("Lord God of Abraham"), succeeded by a simple, but beautiful chorale ("Cast

thy Burden upon the Lord"). It is the moment of quiet before the storm which is to come. He calls for the fire to descend upon the altar, and a chorus of passionate energy replies ("The fire descends from Heaven"), accompanied by imitative music, and closing with a brief movement in broad harmony. In fierce recitative Elijah dooms the priests of Baal to destruction, and after a short chorale reply sings the bass aria ("Is not His word like a Fire?"). An arioso for alto ("Woe unto them") follows Elijah's vigorous declamation. These two arias are connecting links between the fire chorus and the rain scene which ensues. Obadiah summons Elijah to help the people, and Elijah replies in an *Andante* passage, repeated by the chorus ("Open the Heavens and send us Relief"). Then follows a dialogue-passage between the prophet, the people, and the youth, whom he bids ("look toward the Sea")—the most striking features of which are the responses of the youth and the orchestral climax as the heavens grow black and ("the Storm rushes louder and louder"). As the deluge of rain descends, the thankful people break out into a passionate shout of delight ("Thanks be to God"), heard above the tempest in the orchestra. At first it is a brief expression of gratitude. The voices come to a pause, and Elijah repeats the tribute of praise. Then all join in a surging tumult of harmony, voices and instruments vying with each other in joyful acclamations, until the end is reached and the first part closes.

The second part opens with a brilliant soprano solo ("Hear ye, Israel"), beginning with a note of warning, and then with trumpet obligato developing into another melody of an impetuous and animated description ("I, I am He that comforteth"). The solo leads to the impressive chorus ("Be not afraid"), in which, after a short pause, the entire force of voices, orchestra, and organ join in the sublime strain, sweeping on in broad, full harmony. There is a pause of the voices for two bars, then they move on in a strong fugue ("Though Thousands languish and fall"). At its close they are merged again in the grand announcement ("Be not afraid"), delivered with impetuosity, and ending with the same subject in

powerful chorale form. The scene which follows is intensely dramatic. The prophet rebukes Ahab and condemns the Baal worship. Jezebel fiercely accuses Elijah of conspiring against Israel, and the people in sharp, impetuous phrases declare ("He shall perish"), leading to the chorus ("Woe to him!"). After a few bars for the instruments, Obadiah, in recitative, counsels him to fly to the wilderness. In the next scene we behold Elijah alone, and in a feeble but infinitely tender plaint ("It is enough"), the prophet prays for death. A few bars of tenor recitative tell us that, wearied out, he has fallen asleep ("See, now he sleepeth beneath a Juniper-tree in the Wilderness, and there the Angels of the Lord encamp round about all them that fear Him"). It introduces the trio of the angels ("Lift thine Eyes to the Mountains"), sung without accompaniment—one of the purest and most delightful of all vocal trios. Chorus ("He watching over Israel") follows, in which the second theme, introduced by the tenors ("Shouldst thou, walking in Grief"), is full of tender beauty. At its close the angel awakes Elijah, and once more we hear his pathetic complaint ("O Lord, I have labored in vain; oh, that I now might die!"). In response comes an aria, sung by the angel ("Oh, rest in the Lord"), breathing the very spirit of heavenly peace and consolation—an aria of almost matchless purity, beauty, and grace. Firmly and with a certain sort of majestic severity follows the chorus ("He that shall endure to the End"). The next scene is one of the most impressive and dramatic in the oratorio. Elijah no longer prays for death; he longs for the divine presence. He hears the voice of the angel ("Arise now, get thee without, stand on the Mount before the Lord; for there His glory will appear and shine on thee. Thy Face must be veiled, for He draweth near"). With great and sudden strength the chorus announces ("Behold! God the Lord passed by"). With equal suddenness it drops to a pianissimo, gradually worked up in a crescendo movement, and we hear the winds ("rending the Mountains around"); but once more in pianissimo it tells us ("the Lord was not in the Tempest"). The earthquake and the fire pass by, each treated in a similar

manner; but the Lord was not in those elements. Then, in gentle tones of ineffable sweetness, it declares ("After the Fire there came a still, small Voice, . . . and in that still, small voice onward came the Lord"); and onward sings the chorus in low, sweet, ravishing tones to the end ("The Seraphim above Him cried one to the other, Holy, holy, holy, is God the Lord!") — a double chorus of majestic proportions. Once more Elijah goes on his way, no longer dejected, but clothed with "the strength of the Lord." His aria ("For the Mountains shall depart") prepares us for the final climax. In strong accents the chorus announce ("Then did Elijah the Prophet break forth like a Fire; his Words were like burning Torches; he overthrew Kings; he stood on Sinai and heard the Vengeance of the future on Horeb"). Then comes a significant pause. The basses begin ("And when the Lord would take him away"); another brief pause, and the full chorus pictures in vivid color the coming of the fiery chariot and the whirlwind by which he was caught up into heaven. One more tenor aria ("Then, then shall the Righteous shine") and a brief soprano solo introduce the chorus ("Behold my Servant"). A beautiful quartet ("Oh! come, every one that thirsteth") follows, and the massive figure ("And then shall your Light break forth as the Light of the Morning") closes this masterpiece.

### *The First Walpurgis Night*

It was during his travels in Italy in 1831 that Mendelssohn composed the music to Goethe's poem, "The First Walpurgis Night." The cantata was first publicly performed in Leipsic, February 2, 1843. The subject is a very simple one. The witches of the Northern mythology were supposed to hold their revels on the summit of the Brocken on the eve of the first of May (Walpurgis Night), and the details of their wild and infernal "Sabbath" are familiar to every reader of "Faust."

The cantata begins with an overture in two movements, an Allegro con fuoco and an Allegro vivace, which describes in

vivid tone-colors the passing of the season from winter to spring. The first number is a tenor solo and chorus of Druids, which are full of spring feeling, rising to religious fervor in the close. The next number is an alto solo, the warning of an aged woman of the people, which is very dramatic in its style ("Know ye not a Deed so daring"). The warning is followed by a stately exhortation from the Druid priest ("The Man who flies our Sacrifice"), leading up to a short chorus of a stirring character in which the Druids resolve to go on with their rites. It is followed by a pianissimo chorus of the guards whispering to each other to ("secure the Passes round the Glen"). One of them suggests the demon scheme for frightening the enemy, which leads to the chorus ("Come with Torches brightly flashing"). In this chorus the composer has given the freest rein to his fancy, and presents the weird scene in a grotesque chaos of musical effects, both vocal and instrumental, which may fairly be called infernal, although it preserves form and rhythm throughout. It is followed by an exalted and impressive hymn for bass solo and chorus, which is a relief after the *diablerie* of the preceding number ("Restrained by Might"). Following this impressive hymn comes the terrified warning of the Christian guard (tenor), and the response of his equally terrified comrades ("Help, my Comrades! see a Legion"). As the Christians disappear, scared by the demon ruse, the Druids once more, led by their priest, resume their rites, closing with another choral hymn of praise similar in style to the first.

## MIASKOVSKY

1881 -

### *Symphony No. 5, D Major, Op. 18*

NICOLAS MIASKOVSKY, who was born at Novogeorgievsk, Poland, was intended for a military career — his father having been a general of engineers in the army. It was not until he had attended for some time one of the military colleges that Miaskovsky made up his mind that music, not war, was his true vocation. He then became a pupil of Glière and Krijanovsky. Later he entered the Conservatory of St. Petersburg and studied there with Liadov and Rimsky-Korsakov. Miaskovsky completed his studies there in 1910 and began his artistic career. This was rudely interrupted, however, by the Great War, into which the composer was thrust. It was not until 1920 that he was allowed by the Bolshevik government, which had come into power at the conclusion of the war, to resume his profession. Since then Miaskovsky has been living in Moscow as professor of composition at the Conservatory. His principal works are his symphonies, of which (in 1930) he has composed ten.

The fifth symphony was written in 1918 and played for the first time in Moscow, August 18, 1920. It was first heard in America at a concert of the Philadelphia Orchestra at Philadelphia, January 2, 1926. The first movement (*Allegretto amabile, D major, 6-8 time*) begins with the principal subject in the clarinet. After a working out of this theme, the second subject is introduced by the wood winds and lower strings. There comes, also, a motive for the bass clarinet, to which employment is given later. Development follows and the first theme is repeated. The movement becomes more

animated and a fugato comes to notice, this being based upon the first theme. The second subject is worked over and, after a great climax, the material of the opening measures of the movement recurs. The movement ends tranquilly. The second movement (Lento, quasi Andante, B flat minor, 4-4 time) does not present its principal theme until the thirteenth measure, when it appears in the oboe over a tremolo figure in the violas. The first violins take it up and develop it. A new idea is then stated by the clarinets and bassoons. This, too, is developed and a climax attained, the first subject then returning. The third movement—really a Scherzo, though not so named on the score—begins (Allegro burlando ["burlando" means in a quizzing or joking style], G minor, 2-4 time) in the lower strings and bassoons. The principal subject appears in the clarinet and is continued by the strings. Soon the oboe puts forward a new theme in C major—a folk song from Galicia which Miaskovsky heard near Lemberg when he was stationed there with his battalion during the Great War. The strings develop this tune as well as previous material. The folk song is worked over *forte* and the movement ends with a final presentation of its opening subject in the piccolo. The Finale (Allegro risoluto e con brio, D major, 4-4 time) brings forward the principal theme at once in the combined first and second violins. This is developed and is followed by a second subject in the first violins. The full orchestra repeats this theme and it is followed by a third subject, given out by the wood winds over reiterated chords of F minor in the strings. The material of the opening subject is developed and the recapitulation sets in, the first theme being presented *fortissimo*. The other subjects are considered and the symphony comes to a close with a sonorous repetition of the second theme of the first movement.

F. B.

*Symphony No. 6, E Flat Minor, Op. 23*

Miaskovsky wrote his sixth symphony in 1922. The published score bears the following explanatory matter on a flyleaf:

"At the time of its writing Miaskovsky was deeply impressed by the passing of two persons particularly dear to his heart — Dr. M. Alexander Michailovitch Revidzev (died in 1920), Miaskovsky's close friend during the war period (1914-1918) and the years of the revolution; and his aunt, Jelikonida Konstantinovna Miaskovsky, sister of the composer's father, who had been like Miaskovsky's second mother since his early childhood. Some portions of the Symphony No. 6 are also influenced by 'Les Aubes,' by Emile Verhaeren, the Belgian poet."

The first movement opens with a portentous introductory phrase (*Poco largamente*, E flat minor, 4-4 time) for the full orchestra. This serves as a "motto" theme. An ascending passage leads into the main movement (*Allegro feroce*, E flat minor), whose principal subject is heard in the first violins. This is developed stormily until the second subject is heard in the strings, clarinets and bassoons in G sharp minor, 2-2 time. There is a second section of this dirge-like theme, first given to the horn and then continued by a solo violin. The development begins with a statement of the portentous opening measures. The remainder of the movement is made up of development of previous material. The second movement (*Præsto tenebroso*, 6-8 time) is the Scherzo of the work. The bass clarinet gives out the first subject, chromatic in character. Later a more somber theme makes its appearance and is followed by a short Trio (*Andante moderato*, 3-4 time) whose subject is given to the flute, oboe and clarinet, against a long held open-fifth in the harmonics of the strings. There is a hastening of the time and the original tempo and material of the movement is resumed. The third movement (*Andante appassionato*, 3-4 and 2-4 time) begins with a lengthy Introduction. The main theme begins unostentatiously with an expressive melody in the clarinet (*Andante sostenuto, con tenerezza e con gran espressione*). There follows a curious chord passage for the celesta and muted horns, this, in its turn, being succeeded by a more impassioned section — really the second theme — given to the violoncellos. The mood becomes more strenuous and eventually the first theme and the tranquil character of the opening measures return. The movement dies away in silence. The Finale is Miaskovsky's sug-



gestion of the revolution, for it begins (in the horns) with a modification of the French revolutionary song "Dansons la Carmagnole." This is boisterously developed and is followed by a quieter presentation (in the brass) of the tune "Ca ira," another of the French revolutionary songs, which was sung October 5, 1789, when the Parisians marched upon Versailles. The first subject returns in the wood winds and a transitional passage leads to a portentous enunciation of the Dies Irae by the harp and basses. The orchestra comes to a passionate outburst and there is another hint of the Dies Irae. The clarinet then sings a new subject, a Russian folk song, following which "Ca ira" is reheard, as well as the first theme. The Dies Irae is thundered forth and there is stormy development of the motto theme. Following a diminuendo, Miaskovsky introduces an *ad libitum* chorus, which sings wailing and wordless phrases. The Russian folk song recurs in the first altos and the movement comes to a close with a suggestion of the opening subject of the slow movement.

F. B.

*Symphony No. 7. Op. 24*

This seventh symphony was composed in 1922, the year in which Miaskovsky also completed his sixth. The first performance was given in 1925 at Moscow at a concert given under the auspices of the Moscow Association for Contemporary Music, the orchestra of the Theater of the Revolution having performed the work under the direction of Constantine Saradief. In America the work was first heard at a concert of the Philharmonic Orchestra, New York, February 17, 1927. Victor Belaiev wrote of Miaskovsky's seventh symphony:

"Composed together with the sixth symphony, it touches different experiences. The composer reflects in it on the entire chain of the events of a human life and the surrounding phenomena. There is experiences. The composer reflects in it on the entire chain of the most important of Miaskovsky's works."

The symphony is constructed in one movement. It begins with a slow Introduction (Andante sostenuto, 4-4 time) whose

tonality is ambiguous. The flute plays a theme which is supposed "to symbolize nature." With a change of tempo to *Allegro minaccioso* ("minaccioso" means "threateningly") the main body of the movement is reached. The principal subject is given out at the ninth measure in the basses. An impulsive descending phrase heard in the strings is associated with the subject. The tempo becomes more moderate and a flute joins the first violins in a more expressive theme. Following a return to the *Allegro* development is given to the second subject. Sustained chords in the wind and a roll on the kettle-drum lead without pause into the second part of the symphony, the material of which opens with something of the same mood and matter as that which had begun the work. Soon a new theme is brought forward—(*Lento, calmo*)—a melancholy strain given to the muted first violins. The flute and the violas successively take up this subject, which betakes itself eventually in the low notes of the double bassoon. The bass tuba gives out a portentous phrase over a roll on the bass drum and there follows a dissonant fanfare from the brass. An impulsive outburst from the violins leads to a section which has much the character of a Scherzo (*Allegro scherzando e tenebroso*) whose theme is announced by the violoncellos, double basses and bass clarinet. The *Lento* recurs and is followed by an *Allegro disperato* in which material from Part I is reconsidered, the remainder of the symphony being concerned with this.

F. B.

## MOUSSORGSKY

1835 - 1881

### *Fantasie, A Night on the Bare Mountain*

**M**OUSSORGSKY began this piece in 1867 as a work for piano and orchestra. Unsatisfied with it, he left it uncompleted until 1870 when, upon being invited to collaborate in an opera-ballet, entitled "Mlada," with Borodin, César Cui and Rimsky-Korsakov, he took it up again. The ballet project came to nothing, however, and once more the manuscript was laid aside. Moussorgsky reconsidered the music a third time with a view to turning it into an "intermezzo" depicting the witches disporting themselves on the Bare Mountain, near Kiev. The work was still incomplete when Moussorgsky died at St. Petersburg in 1881 and his friend Rimsky-Korsakov took the sketch, revised, completed and orchestrated it. In its completed form "A Night on the Bare Mountain" was given its first performance at St. Petersburg, October 15, 1886. The "program" of the piece is thus set forth on a fly-leaf of the published score:

"Subterranean sounds of unearthly voices; appearance of the spirits of darkness, followed by that of the god Tchernobog; Tchernobog's glorification and the Black Mass; the revels; at the height of the orgies there is heard from afar the bell of a little church, which causes the spirits to disperse; dawn."

### *Pictures at an Exhibition*

The ten pieces which make up Moussorgsky's "Tableaux d'une Exposition" were written originally for piano and were the outcome of the Russian composer's friendship for Victor Hartmann, an architect who died in the summer of 1873. It was proposed to hold an exhibition of various pictures and designs in memory of the artist-architect, and it occurred to Moussorgsky to create musical reproductions of some of his

friend's designs as a unique and practical method of expressing his admiration for Hartmann and his gifts. The pieces, named after the titles of Hartmann's pictures, were written for piano by Moussorgsky in the following order: Introduction. Promenade. In this section of the work Moussorgsky depicts himself walking to and fro, now stopping to examine a picture and now hurrying to look at a congenial work. Sometimes his gait becomes slower. He is thinking sadly of his departed friend. I. "Gnomes": Hartmann's drawing was of a little gnome with short and bandy legs, who jumps and sometimes crawls. II. "Il Vecchio Castello": A mediaeval castle, before which a troubadour is singing a melancholy song. III. "Tuileries": Children playing and quarreling in an alley of the Tuileries gardens. IV. "Bydlo": A Polish wagon with enormous wheels, drawn by oxen. V. "Ballet of Chickens in Their Shells": This was a sketch made by Hartmann for the staging of the ballet "Trilby." VI. "Samuel Goldenberg and Schmuyle": This represented two Polish Jews, one prosperous, the other needy. VII. "Limoges": The market-place with market women bickering. VIII. "Catacombs": In this picture Hartmann portrayed himself visiting the catacombs of Paris by the light of a lantern. IX. "The Hut on Fowls' Legs": Hartmann's design showed a clock in the form of a Baba-Yaga's (the Russian witch's) hut on the legs of fowls. Moussorgsky depicted also the progress of the hag as she sweeps onward in her mortar, which she urges forward with a pestle. X. "The Bogatyr's Gate at Kiev": The architect's drawing represented a proposed design for a gate in the old Russian massive style with a cupola in the form of a Slavonic helmet.

Various orchestral transcriptions of Moussorgsky's piano pieces have been made. The best known are arrangements of eight of the set made by M. Tauschmalov (they were first performed at St. Petersburg in 1891) and a complete transcription made in 1923 by Maurice Ravel for the concerts of Serge Koussevitzky. There are also arrangements by Leonidas Leonardi and Sir Henry Wood.

# MOZART

1756–1791

## *Symphony in E Flat (Köchel 543)*

1. ADAGIO. ALLEGRETTO.
2. ANDANTE.
3. MINUET AND TRIO. ALLEGRETTO.
4. FINALE. ALLEGRO.

THE Symphony in E flat is the first of the three great works of its class composed by Mozart in the year 1788. It was written at a time when he was in sore financial straits, and yet breathes the very spirit of joy and gaiety throughout, except in the Andante movement.

The symphony opens with a short Adagio built up on solid chords by the whole orchestra, with intervening scale passages in the first violins, and subsequently in the second violins and basses, leading up to the Allegro, which is introduced by the following restful and melodious theme—



first announced in the violins, and on the repeat given over to the basses. The second theme is a cantabile melody of equal beauty and grace, divided between the violins and clarinets. The development of the movement is short, and

the second theme is mainly used in association with a phrase at first employed as an accompaniment.

The Andante movement is principally based upon the following theme:



given out by the strings, which leads up to a second theme of more serious character. The second part begins with a passionate, almost impetuous theme, at the close of which there is a genuine harmonic display in which the bassoons play a very characteristic part.

The Minuet opens thus cheerfully:



The Trio sung by the first clarinet, the second playing an arpeggio accompaniment, is one of those lovely passages, lovely in its very simplicity, which are so characteristic of Mozart.

In the Finale the composer gives free rein to his humor and fancy, as well as to his skill in development. It opens with the following theme:



which is fairly fascinating by its sportive and tantalizing mood. The second theme is so similar in character as to amount to little more than an emphasis of the first, and seems to have been introduced to give more room for the merry thoughts of the composer, which are expressed in bewildering variety of development. The themes themselves count for little as compared with the fanciful, elaborate structure of which they are

the foundation. The Finale in fact is a very carnival of gaiety and sunshine.

*Symphony in G Minor (Köchel 550)*

1. ALLEGRO MOLTO.

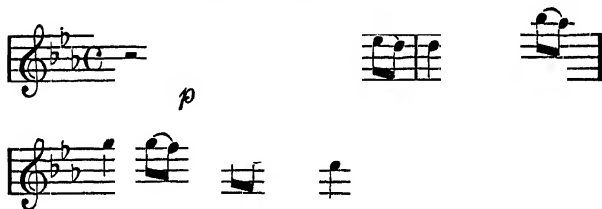
2. ANDANTE.

3. MINUET AND TRIO. ALLEGRO.

4. FINALE. ALLEGRO ASSAI. *12, 12, 12*

In Mozart's autograph catalogue the symphony in G minor is set down as written July 25, 1788, which refers probably to the day of completion. Of the sixteen symphonies written between 1773 and 1788 this is the only one in the minor key, and from this fact many authorities have attributed to it an expression of sorrow. It has always been a great favorite with composers. Schubert said: "You can hear the angels singing in it." Mendelssohn held it in high esteem; and there is a report that Beethoven scored it over for orchestra from a piano edition, though the score has never been found.

Without the Adagio, which was customary at that time, the first movement begins at once with the principal theme —



followed by a new theme which is afterward employed in the most elaborate fashion. Then follows an exquisite melody —

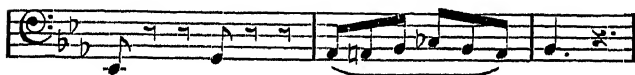


answered in the basses by



In the second part the principal theme is broken up into bits, shaken about in true kaleidoscopic fashion, and transparent at every turn, thus increasing its beauty.

The Andante is not based on a long cantilena, like most of his Adagios, but betrays rather a restless spirit by the short groups which are thrown from the instruments. The germ of the melody appears at the opening in the bass —



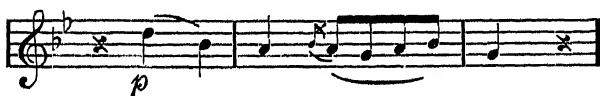
The Minuet, Allegro, opens with:



The stubborn syncopation is enforced at the beginning of the second part in the following manner —



followed by the cheery humor of the Trio.



The Finale, Allegro assai, is a work of such marvelous skill that, while the musical student can alone appreciate the genius of the master by close study of the score, yet the listener never is oppressed by its intricacies. All is clear, beautiful, and full of life and energy from the opening phrase,





which embodies the character of the whole movement, to the last note. Mozart reared this monument of orchestral writing with the modest means of what would nowadays be called a small orchestra, consisting, besides the string quartet, of two horns, a flute, two clarinets, two oboes, and two bassoons.

*Symphony in C Major, Jupiter (Köchel 551)*

1. ALLEGRO VIVACE.
2. ANDANTE CANTABILE.
3. MINUET AND TRIO. ALLEGRETTO.
4. FINALE. ALLEGRO MOLTO.

Among all the symphonies of Mozart not one can equal the dignity, loftiness, and skill of the symphony in C, the last from his pen, which by common consent, as it were, has been christened the "Jupiter," both as compared with his other symphonies and with the symphonic works of other composers before Beethoven appeared with his wonderful series. It was composed within a period of fifteen days, and completed August 10, 1788.

It has no introduction, but begins at once with the principal theme of the Allegro, which is constructed upon two subjects — the first strong and bold in character at times, and again restful; and the second gay, even to the verge of hilarity. The first theme is as follows:



The second theme is given out by the strings, and its hilarity is intensified by the following episode, which dominates the whole movement, so far as its expression is concerned:



The Andante is highly expressive. The materials which compose it are exquisite melodies whose beauty, especially that of the first, with muted violins, must appeal even to the dullest ear. The opening theme is as follows:



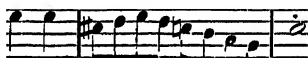
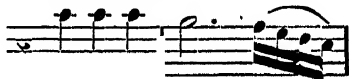
After a repetition of four bars by the basses a new melody appears in the bassoons, which leads up to the second theme, given out by the oboes and full of rest and contentment. A charming Coda brings the beautiful first part of the movement to its close. The second is devoted to the contrapuntal development of all this melodious material, which is accomplished with marvelous skill, and at the close returns to the original key and melody.

The Minuet is one of the happiest and most charming of all his numbers in this rhythm. There is a swing, an elasticity of movement, at once light and free, and a gaiety and freshness which belong almost exclusively to Mozart. It begins with the following theme:



The trio is in the same key, and is equally happy in its expression of *naïveté* and cheerful humor.

The Finale is the masterpiece of the symphony. In combinations of the most astonishing contrapuntal skill with freedom of movement it will always remain a monument to the genius and knowledge of the composer. It is built up on four themes developed in fugal treatment. Colossal figures of counterpoint are combined with the most graceful motives, each thoroughly individual in character and all fitted together in every variety of union, but never at the sacrifice of that grace and fancy for which Mozart is so conspicuous. The first theme is an old church-music phrase which was a favorite with him:



The second theme is announced at once:



At its close the first is treated as a five-part fugue, after which the third theme appears in the violins:



The fourth theme enters in graceful fashion:



These are the materials which Mozart elaborates with marvelous skill. As the development proceeds he inverts the second theme, giving a fresh melodic subject, which enters into the combinations as clearly and individually as its companions. Thus on into the Coda, which again reveals the masterly skill of the composer and the ease with which he treated the most intricate contrapuntal difficulties.

### *Overture to The Marriage of Figaro*

"The Marriage of Figaro," an opera buffa, was written by Mozart in 1786, the text by Lorenzo da Ponte, after Beaumarchais' comedy, "Le Mariage de Figaro," and was produced for the first time in the same year at Vienna. The story of the amorous adventures of Count Almaviva; the plot to entrap him made by the Countess, Susanna her maid, Figaro the barber, and Cherubino the page; the final reconciliation and the subsequent union of Figaro and Susanna are too well known to need retelling. The overture opens directly with a part of the first theme pianissimo, an octave passage for all the strings and bassoons, another part following in the wind instruments and announced fortissimo in full orchestra. The theme is then repeated as a whole. After an episode in full orchestra, the second theme appears in the violins and basses, with a passage for wood winds followed by another subsidiary for entire orchestra. The final theme is a graceful melody in violins and wood winds with a closing passage for full orchestra leading into the third part. A brilliant Coda closes the overture. As originally written, Mozart composed an Andante which came in the middle of the Allegro, but he afterwards cut it out and reunited the two parts of the Allegro, made the whole more compact, and gave it a lively, genial character throughout.

### *Overture to Don Giovanni*

"Don Giovanni," an opera buffa, the text by Da Ponte, was written, with the exception of the overture, in the short space

of six weeks. The overture was composed in a single evening. The opera was first produced in 1787, the year of its composition, at Prague. As has been said of the story of "The Marriage of Figaro," the adventures of the licentious Don Giovanni while in pursuit of Donna Anna, Donna Elvira, and Zerlina, and his righteous punishment after his supper at the hands of the Statue, which consigns him to the fiends of the infernal regions, is too well known to need full description. The overture, unlike that of "The Marriage of Figaro," is clearly identified with the opera by the impressive trombone chords thrice repeated in the opening Andante, which appear in the finale of the second act, in which the Statue comes to Don Giovanni's banquet, as well as by the weird modulations in the violins, the strange harmonies accompanying the Statue's warnings, and the muffled roll of drums announcing the fate of the reckless, dissolute hero. The main section of the overture is an Allegro, and in this the themes are not borrowed from the opera. The first theme begins immediately in the violins with a tremolo in the violas and 'cellos, to which the first violins reply, with vigorous phrases in the wind instruments. After the development of this material the second theme appears, beginning with chords for full orchestra, followed by a tender melody in oboe and clarinet and closing with a passage for full orchestra. The third theme begins in all the strings and wood winds, and after its development the first part of the movement closes in an animated manner. The free fantasia consists of an elaborate working out of the third theme. The Coda begins in the strings and wood winds, and, as originally written, leads to the first scene in the opera, though several concert endings have been written for it.

#### *Overture to The Magic Flute*

"The Magic Flute," officially designated as a "German opera," the text by Emanuel Schikaneder, was written in 1791 and produced in the same year in Vienna. It was the last great work of the composer. The story concerns Pamina, daughter

of the Queen of Night, who has been induced to go to the Temple of Isis by Sarastro, the priest, and there learn the ways of wisdom, and her lover, Tamino, an Egyptian prince. In her efforts to revenge her daughter's loss, the Queen of Night induces Tamino to go to her rescue. He reaches the Temple with Papageno, a bird-catcher, the harlequin of the story. Both are seized and brought before Sarastro. Tamino promises to follow Pamina's example and take the vows. After various absurd and grotesque adventures the evil spirits are overcome, and Tamino and Pamina are united as the reward of their fidelity. The work is an important one as marking the first time that German opera employed all the elements of finished art. The overture opens with the stately chords for trombone which are heard before the priest's march and Sarastro's prayer, "O Isis and Osiris." The main body of the overture has but a single theme, which is wonderfully developed in fugal form.

*Overture to The Elopement from the Seraglio*

The overture to "Die Entführung aus dem Serail" ("The Elopement from the Seraglio"), a comic opera, was first performed in Vienna in 1782. It opens with the first theme in the violins and 'cellos, immediately taken up in full orchestra. Repetition leads to a new theme followed by the free fantasia. This leads to an episode, based upon the first aria in the opera ("Hier soll ich dich denn sehen, Constanze") which is presented with elaborate and beautiful embellishments, and is followed by the third part of the overture, treated in the regular manner and coming to a tranquil close.

*Overture to La Clemenza di Tito*

"La Clemenza di Tito" was the last operatic work of Mozart and is founded upon a drama by Metastasio. It was written in eighteen days to celebrate the coronation festivities of the

Emperor Leopold at Prague. The overture is made up almost entirely of melodies, and opens with majestic phrases in full orchestra followed by a beautiful theme and a succession of scale passages, the basses keeping up the figure of the introduction. After a pause, the second subject appears in the violins and at the close leads to a unison passage, whereupon the first theme reappears. The remainder of the overture is occupied with the development of this material, a spirited Coda bringing it to a close.

### *Overture to Der Schauspieldirektor*

This little overture is a prelude to one of the lightest of Mozart's compositions, an operetta entitled "*Der Schauspieldirektor*," written in 1786. The main theme is stated at once in full orchestra. The second theme follows in the first violins. After development, recapitulation follows and a Coda based on the main theme closes the overture.

### *Requiem*

Mozart's "*Requiem*" was written in Vienna in 1791, and was left in an unfinished state by the composer, who made suggestions and gave instructions as to its completion even upon his death-bed. It was long the popular belief that the "*Requiem*" was commissioned by a dark, mysterious stranger, whose appearance impressed Mozart with the conviction that he was a messenger of death; more than this, that he himself had been poisoned, and that he was writing his own death-song, upon the order of some supernatural power. It is now known that his suspicions were only the outcome of his morbid condition. After an introduction, which gives out the subject of the opening movement—a slow, mournful, solemn theme—the first number begins with the impressive strain ("*Requiem æternam dona eis*"), which gradually brightens in the phrase ("*Et Lux perpetua*"), and reaches a splendid burst

of exultation in the ("Te decet Hymnus"). After a repetition of the ("Requiem æternam"), the number closes with the ("Kyrie eleison"), a slow and complicated fugue, which is sublime in its effect, though very sombre in color, as befits its subject.

The next number is the "Dies iræ," written for chorus in simple counterpoint, and very dramatic in its character, the orchestral part being constantly vigorous, impetuous, and agitated, and reaching intense energy on the verse ("Quantus Tremor est futurus"), the whole presenting a vivid picture in tones of the terrors of the last judgment. In the ("Tuba mirum") the spirit of the music changes from the church form to the secular. It is written for solo voices, ending in a quartet. The bass begins with the ("Tuba mirum"), set to a portentous trombone accompaniment; then follow the tenor ("Mors stupebit"), the alto ("Judex ergo"), and the soprano ("Quid sum miser"). From this extraordinary group we pass to the sublime chorus ("Rex tremendæ Majestatis"), once more in the church style, which closes with the prayer ("Salva me"), in canonical form.

The ("Dies Iræ") is followed by the ("Recordare"), written, like the ("Tuba mirum"), as a quartet for solo voices. The vocal parts are in canon form and are combined with marvelous skill, relieved here and there with solos in purely melodic style, as in the ("Quærens me"), while the orchestral part is an independent fugue, with several subjects worked up with every form of instrumental embellishment, the fugue itself sometimes relieved by plain accompaniment. Once more the orchestral part is full of agitation and even savage energy in the ("Confutatis Maledictis"), as it accompanies a powerful double chorus, closing at last in a majestic prayer ("Oro supplex et acclinis"), in which all the voices join in magnificent harmony.

The ("Lacrymosa") is the most elegant and poetically conceived movement in the "Requiem." It begins in a delicate, graceful, and even sensuous manner, which gradually broadens and strengthens, and at last develops into a crescendo of immense power, reaching its climax on the words



("Judicandus Homo reus"). Then it changes to a plaintive prayer ("Huic ergo parce Deus"), and closes in a cloud of gloom in the ("Dona eis Requiem"). The next number ("Domine Jesu Christe") is in pure church form, beginning with a motet by chorus in solid harmony, which runs into a fugue on the words ("Ne absorbeat eas Tartarus"), followed by a quartet of voices regularly fugued, leading to another great fugue on the passage ("Quam olim Abrahæ"), which closes the number in a burst of sacred inspiration. The ("Domine") is followed by the ("Hostias"), a lovely choral melody which leads to the ("Sanctus"), a sublime piece of harmony closing with a fugued ("Hosanna"). The ("Benedictus"), which follows it, is a solo quartet, plaintive and solemn in character, but full of sweet and rich melodies magnificently accompanied. The ("Agnus Dei") closes the work, a composition of profound beauty, with an accompaniment of mournful majesty, developing into a solemn, almost funereal strain on the words ("Dona eis Requiem"), and closing with the fugue of the opening ("Kyrie") on the words ("Lux æterna").

## NICOLAI

1810 - 1849

### *Overture to The Merry Wives of Windsor*

THE opera, "The Merry Wives of Windsor," based upon Shakespeare's comedy, was first performed in 1849. Old as it is, the opera still holds the stage and its overture is one of the most popular in the operatic class. The introduction opens with a theme announced in the basses and leading to an Allegro. The principal theme of the Allegro appears in the strings and wood winds. A subsidiary passage leads to the second theme, a very sprightly melody in first and second violins. A phrase of this also appears in dance tempo in the first violins, which in turn is followed by a fortissimo in full orchestra. After the development of this material the refrain succeeds, presenting all the subjects in new forms, and a brisk, animated Coda closes the overture.

## PARKER

1863 - 1919

### *Hora Novissima*

"HORA NOVISSIMA," the music by Horatio W. Parker, text arranged by Mrs. Parker, mother of the composer, was first performed by the Church Choral Society of New York in 1893, and has been often given since that time both in the United States and in England—in the latter country at the Worcester Festival in 1899, and by the Royal Choral Society of London in 1901. As a choral and orchestral setting it is one of the most interesting as it is one of the most ambitious works by an American composer.

The original Latin text, comprising three thousand lines upon the subject, "De contemptu Mundi," was written in the twelfth century by Bernard of Morlaix, a monk in the Abbey of Cluny, and from these Professor Parker has selected the stanzas which form the climax of the "Rhythm," as the poem is called, and picture a vision of the New Jerusalem. These thirty-five verses, of six lines each, present metrical difficulties, besides a constant uniformity in character, but the composer has overcome them with great technical skill. Of the eleven numbers, four are for solo voices. The remaining choral parts are written in plain, strong harmony, and are massive in construction.

The opening chorus ("Cometh Earth's latest Hour") is preceded by a long introduction which gives out many of the themes of the work, broadly and freely treated. This is followed by the quartet ("Here life is quickly gone"), which begins contrapuntally, develops into solid, effective harmony, and closes with a beautiful cadenza. No. 3 is a bass solo

("Zion is captive yet"), flowing in style and worked up with great rhythmical skill. No. 4 ("Most mighty, most holy") is a chorus with introduction and fugue, which reaches a vigorous climax. It is followed by the melodious soprano aria ("O Country, bright and fair"). The solo, quartet, and chorus ("Thou Ocean without Shore"), constructed of material from the opening number, closes the first part.

The second part opens with a tenor solo ("Golden Jerusalem"), most elaborately accompanied, which is followed by a rapid, jubilant, and massively constructed double chorus ("There stand those Halls"). No. 9, a contralto solo ("People victorious"), is usually the most popular number in the work. It is followed by an *a capella* chorus ("City of high Renown"), a fugue unaccompanied and in strict style, and the work comes to a close with a powerful quartet and chorus. ("Thou City great and high"), in which the composer gathers up his chief themes and weaves them together fugally in a compactly and artistically finished whole. The musical work throughout is noble, dignified, and scholarly, and is a fitting setting for the text of the poem.

■

## PIERNÉ

1863 -

### *Cantata, The Children's Crusade*

GABRIEL PIERNÉ, born at Metz, was taken by his parents to Paris when he was seven years of age, there eventually to become a pupil of César Franck and Massenet at the Conservatoire. He was Franck's successor as organist of the church of Ste. Clotilde. In 1910 Pierné was appointed conductor of the Colonne concerts, Paris. "The Children's Crusade" was completed in 1902 and won the prize of 10,000 francs which the City of Paris offers every three years for the best work for chorus, for orchestra or for the stage. The first performance was given at one of the Châtelet concerts, Paris, January 18, 1905, under the direction of Edouard Colonne. In America the cantata was first heard, December 4, 1906, at a concert of the Oratorio Society, New York. The interest in the work was so great that a repetition of it was given December 22. The author of the text of "The Children's Crusade" was Marcel Schwob (1867-1905). The story of the work was written in 1895 and Pierné's cantata is an adaption of it, but certain characters — Innocence III, a leper, Gregory IV, a Kalandar — do not appear in the musical version. The cantata was published in 1906, the American edition (with the French text translated by Henry Grafton Chapman) having been brought out the same year.

The score of "The Children's Crusade" contains the following prefatory explanation of the work:

"About that time, many children, without leader and without guidance, did fly in a religious ecstasy from our towns and from our cities, making for the lands beyond the seas. And to those who asked

of them whither they were bound, they did make answer: 'To Jerusalem, in search of the Holy Land.' . . . They carried staves and satchels, and crosses were embroidered on their garments . . . and many of them came from beyond Cologne. They traveled to Genoa, and did embark upon seven great vessels to cross the sea. And a storm arose and two vessels perished in the waters. . . . And to those who asked of such of the children as were saved, the reason of their journey, these replied: 'We do not know.'"

The extract above was drawn from the *Chronicles of Albert de Stade*, of Jacques de Voragne and of Alberic des Trois-Fontaines. The *Chronicle of Albert*, Abbott of Stade, is valuable as having been a contemporaneous account of the remarkable pilgrimage made by children in the Middle Ages. The Children's Crusade was the result of the preaching of the boy, Stephen of Cloyes, who declared that while he was attending to his flocks on the hillsides, Christ appeared to him and commanded him to lead an army of children to Palestine, who should win for heaven the victories that had been denied the thousands of soldiers who had vainly struggled with the Saracens in five previous crusades. Boys and girls alike were fired with the wildest fanaticism. The protests of parents were unheeded. The children began their march to the sea in June, 1212, and 20,000 embarked at Marseilles; but hundreds had died on the way. The vessels to convey the little crusaders had been provided by some merchants, but eighteen years elapsed before the children's fate was revealed. It then became known that two of the ships had been wrecked in a storm off the rocks of the Island of St. Pietro and all the children had been drowned. A worse destiny was in store for the survivors on the remaining five vessels. The merchants who had provided the ships had been slave-dealers and the children on them were sold to the Saracens.

The cantata begins with a division entitled "The Forthsetting." The scene is a public square in a Flemish town at night. Celestial voices are heard calling to the children to set forth for Jerusalem. A Narrator describes the frenzied eagerness of the little ones to be gone. They call to their companions, Allys and Alain, to hearken to the celestial voices. The fathers vainly endeavor to restrain their children; the mothers cry and

entreat them to return, but without avail. Alain, a blind child, leads his companions to their goal, saying: "What if this world I see not, Jesus I can see; the Christ I can see!" The second part is entitled "The Highway" and depicts the children on a highroad between a broad meadow bright with flowers and a strip of woods. The little ones sing of their faith in Jesus. Allys, too, sings of her faith in the Lord and Alain looks forward to seeing Him "clothed in holy light." The third part is "The Sea." The children have arrived at the Mediterranean, near Genoa. A Narrator sings of the sea and implores it to carry the little crusaders safely to their Lord. The children, Alain and Allys, greet the waters which will bear them to Jerusalem. Sailors sing of the ships which the magistrates of Genoa have ordered for the conveyance of the crusaders. They call to the children to come aboard. They embark. It grows dark as the vessels put off, the children singing of Jerusalem as the ships rock gently in the sea. The fourth part is "The Savior in the Storm." A tempest comes on and the Narrator describes the groaning of the cordage and the heaving of the sea. The sailors cry to each other as the storm overwhelms the ships. The children pray: "De profundis libera nos, Domine." Allys calls, terror-stricken, to Alain and the latter suddenly has a vision of the Lord. He is blind, but he has seen Jesus and Allys entreats him to lead her to Him. A baritone voice (the Voice from On High) is heard singing: "Suffer little children to come unto Me." Again the Celestial Voices are heard calling to the little crusaders as the ships sink beneath the waves.

F. B.

*Entrance of the Little Fauns, from Cydalise and the Satyr*

"Cydalise," a ballet in two acts and three tableaux, was composed in 1913 and produced at the Opéra, Paris, January 15, 1923. Two orchestral suites were arranged from the work and the first of these — from which the Entrance of the Little Fauns is drawn — was played for the first time in America at a concert of the New York Symphony Orchestra, New York,

October 18, 1925. The story of "Cydalise" was drawn from Rémy de Goncourt's "Lettres d'un Satyr." Styrax, who has been studying how to play the pandean pipes at the satyr's school, has been lazy and, in consequence, has been expelled from the school. Not altogether dissatisfied with his banishment, Styrax saunters along and, as he goes, beholds the aristocratic maiden Cydalise on her way to court in her handsome equipage. Styrax hops on behind and also is carried to court, where he finds adventures of great interest. The Entrance of the Little Fauns is a march which, in the ballet, accompanies a number of small fauns as, led by an old satyr, their teacher, they proceed to their school to learn the pan-pipes. The theme of the march is given out at the third measure by three piccolos. Later, there is heard a tune in the Lydian mode, played by three trumpets.

F. B.



## PROKOFIEFF

1891 -

### *Classical Symphony, D Major, Op. 25*

**S**ERGE PROKOFIEFF, born at Sontsovka, in the Government of Ekaterinoslav, Russia, received his first musical instruction from his mother. Later he became a pupil of Glière and Taneiev, at Moscow, and of Mme. Essipov (in piano playing), Liadov and Rimsky-Korsakov (composition) at the St. Petersburg Conservatory. He began to compose at the age of five and a half, and a work for the stage—"The Giant"—was written at the age of seven. During his term of study at the St. Petersburg Conservatory Prokofieff wrote as many as one hundred works, including a symphony in E minor and six piano sonatas, most of which he suppressed.

The Classical Symphony was composed in 1916-1917 at St. Petersburg. Its first performance was given in the Russian capital by the State Orchestra in 1919—the empire having by that time passed into the hands of the Bolsheviks. The symphony is dedicated to Boris Assafiev, a musical litterateur who has written under the pseudonym, Igor Glebov. Prokofieff has stated that his idea in writing the work was to put into his score that which Mozart, if he were living now, would put into one of his. The orchestra for which the symphony is written is that of the classical organization—two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle-drums and strings.

The first movement (Allegro, D major, 4-4 time) begins with the principal subject in the first violins. The transitional passage, which leads to the second theme, brings forward a new idea in the flutes. The second subject is announced by

the first violins. The development section begins with a working over of the first theme in the strings. The transitional passage is then taken up and, later, the second subject. The recapitulation opens in C major in the strings, but the second theme reappears in D major, the key of the piece. The movement closes with a short Coda.

The second movement (Larghetto, A major, 2-2 time) brings forward its principal thème, after four introductory measures, in the first violins. An episode follows and the opening subject recurs. There is a second episode, not unrelated to the first, and the principal theme again is heard, the movement closing with the four measures which had been heard at its commencement.

The third movement is a Gavotte (Non troppo allegro, D major, 4-4 time) whose subject begins at once in the strings and wood winds. The first part, which contains only twelve measures, is followed by the Trio (in G major) whose subject is stated by the flutes and clarinets over a pedal-point in the lowest strings. The first division of the movement is then repeated.

The Finale (Molto vivace, D major, 2-2 time) begins with the principal theme in the strings. Following a transitional passage made of the same material, the second subject is heard, in A major, in the wood winds. Development then ensues and is followed by a recapitulation.

F. B.

*Scythian Suite, Ala and Lolli, Op. 20*

Prokofieff composed his "Scythian Suite" in 1914 and the work was first performed at the Imperial Maryinski Theater, St. Petersburg, January 29, 1916, under the direction of the composer. The Scythians were a nomadic race which, inhabiting the steppes in the south of Russia, were first mentioned by the Greek poet, Hesiod, who lived eight centuries before the Christian era. They were not an attractive people. Neither men nor women ever washed and the latter daubed themselves with a paste made from the dust of aromatic woods. The

Scythians possessed numerous deities — a sun-god, hearth god, a heaven-god, goddess of fecundity, etc.

The suite contains the following movements: I. Invocation to Veles and Ala. *Allegro feroce*, 4-4 time. This describes an invocation to the sun, named by the Scythians, Veles. Ala is the daughter of the sun-god. II. The Evil-God and Dance of the Pagan Monsters. *Allegro moderato*, 4-4 time. Seven pagan monsters are summoned by the Evil-God from their subterranean dwelling and they execute a frenzied dance. III. Night. *Andantino*, 4-4 time. The Evil-God comes to Ala in the darkness and great harm befalls her. The moonrays fall upon Ala and the moonmaidens descend to bring her consolation. IV. Lolli's pursuit of the Evil-God and the Sunrise. *Tempestoso*, 4-4 time. The Scythian hero, Lolli, went forth to save Ala and he fights the Evil-God. In the uneven battle with the latter, Lolli would have perished, but the Sun-God rises with the vanishing of the night and smites the evil deity. The suite closes with the delineation of the sun-rise.

F. B.

# RACHMANINOV

1873—

## *Symphony No. 2 in E Minor, Op. 27*

1. ALLEGRO MODERATO.
2. ALLEGRO MOLTO.

3. ADAGIO.
4. ALLEGRO VIVACE.

**R**ACHMANINOV'S Second Symphony was first performed at Moscow, in 1908, and in this country in the following year. After a long introduction, which is the foundation of the movement, it opens with a theme, given out by the violins. The second theme is divided between the wood winds and strings. The development begins with the first theme for solo violin in augmentation. The recapitulation introduces the first theme in the violins, the second theme somewhat changed, and a Coda closes the movement.

The second movement begins at once with a theme for the horns, continued in the violins. After this material is worked out, a new theme of a delightfully melodious character appears in the violins. The Trio is begun in the second violins, imitated by first violins, and followed by a strongly marked passage in the brasses, cymbals, and tambourines, with a beautiful effect in the violins and wood winds. The opening and second subjects reappear and a reference to the introduction to the first movement brings the second to its close.

The third movement is a majestic Adagio, opening with a theme in the first violins, followed by a second passage in the clarinet and a third in first violins and oboe. The middle section of the movement introduces the main theme of the introduction, which is treated in combination with the opening theme of the Adagio. Recapitulation of all this matter follows.

In the last movement, a short fortissimo introduction leads to the main theme, which is closely developed. It is followed by a subject in march rhythm in the wood winds, after which the main theme returns. The second subject is given out in octaves by the strings. There is a most elaborate development of this material. After recapitulation, a brilliant Coda brings the work to its close.

*Symphonic Poem, Die Toteninsel, Op. 29*

"Die Toteninsel" ("The Isle of Death") is based upon Boecklin's famous painting of the same name and was written in 1909. It begins with a slow and mournful phrase in the harps with accompaniment in muted strings and kettle-drums, and followed by a figure in the 'cellos, which imitates the wash of the water as it breaks upon the strand of the Isle of Death. A theme follows in the horns, which is also heard in other parts of the poem. After various episodes in the strings and horn, a climax is reached, in which a majestic theme is sounded by the brasses. As it subsides, a new section of the work introduces a new theme in the strings, worked up to a climax, followed by development of the first theme of the section, reaching a new climax. A figure next appears in the second violins with accompaniment of harp and 'cellos. A phrase for oboe leads to a suggestion of the first theme. The water motive of the first section brings the work, one of the most beautiful of all symphonic poems, to its close.

## RAVEL

1875 -

### *Orchestral Fragments from Daphnis et Chloé* (Second Series)

**M**AURICE RAVEL composed his ballet "Daphnis et Chloé" in 1910 for Serge Diaghilev's Ballet Russe. The first production was given June 8, 1912, at the Châtelet Theater, Paris, with the part of Daphnis mimed by Nijinsky and that of Chloé by Karsavina. Pierre Monteux was the conductor. The score was published in 1911 and two suites for orchestra were drawn from it. That which is performed most frequently is the second, which comprises the following movements: "Daybreak," "Pantomime" and "General Dance." The ballet contained parts for a chorus, which the composer intended should sing behind the scenes and without a definite text. This chorus is included in the music of the second Orchestral Fragments, but it can be replaced by instruments for which provision is made in the printed score. The following is the "argument," which is printed in French on a fly-leaf of the score, and translated into English by Mr. Philip Hale, the author of the admirable program books of the Boston Symphony Orchestra:

"No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloé. They find Daphnis and awaken him. In anguish he looks about for Chloé. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloé's crown. His dream was a prophetic vision: the intervention of Pan is manifest.

The old shepherd Lammon explains that Pan saved Chloé, in remembrance of the nymph Syrinx, whom the god loved.

"Daphnis and Chloé mime the story of Pan and Syrinx. Chloé impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloé comes out and imitates by her dance the accents of the flute.

"The dance grows more and more animated. In mad whirlings, Chloé falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as bacchantes and shake their tambourines. Daphnis and Chloé embrace tenderly. A group of young men come on the stage.

"Joyous tumult. A general dance. Daphnis and Chloé. Dorcon."

F. B.

### *Rapsodie Espagnole*

It may be said, as an introduction to a discussion of this piece, that Ravel was born in the Basses-Pyrénées, near the Spanish border, and that the Spanish character of much of his music is due to the fact that his mother was of Basque origin. The "*Rapsodie Espagnole*" (Spanish Rhapsody) was composed in 1907 and published the following year with a dedication to Charles de Bériot, with whom Ravel had studied the piano during the years in which he attended the Paris Conservatoire. The composition was played for the first time at a Colonne concert, Paris, in March, 1908. As it is the custom in Latin countries for audiences to express in vocal form their approval or disapproval of the works which are performed at concerts or in opera houses, the occupants of the gallery at the Colonne concert, annoyed by the frigidity with which the people in the expensive seats had received Ravel's composition, were stirred to extra manifestations of applause and, having encored the Malagueña, one of their number called out to the conductor: "Play it again for the people downstairs who have not understood it!"

Ravel's Rhapsody contains the following movements: I. *Prélude à la Nuit*. Practically the entire movement is based on

the figure which is given out at the commencement by the muted violins and violas. II. *Malagueña*. The *malagueña* is one of the dance-songs of southern Spain and is usually written in 3-8 time; Ravel's example, however, is in 3-4. The figure in the double basses, which opens the movement, is repeated for twenty-nine measures. III. *Habanera*. Ravel originally conceived this movement in 1895. The *habanera* is a Cuban dance, but is said to have been introduced into Cuba by negroes who came to that country from Africa. IV. *Feria* (The Fair). This movement is divided into three parts, the first and third being made from the same material, the second in slower tempo and opening with a theme in the English horn.

F. B.

*Ma Mère l'Oye (Mother Goose)*

The five little pieces that make up the work which Ravel called "*Ma Mère l'Oye*" were composed in the first instance for piano (four hands) and were written for the edification of two children—Mimi and Jean Godebski—to whom the composer dedicated his work. Even the first two interpreters of the suite were children, for "*Mother Goose*" was played for the first time by Christane Verger and Germaine Duramy, respectively six and ten years old, at a concert of the *Société Musicale Indépendante*, Paris, April 20, 1910. During the following year Ravel arranged the music in the form of a short ballet and this was produced at the *Théâtre des Arts*, Paris, January 28, 1912. The orchestral version was made from the piano pieces. The following are the movements of the work: I. *Pavane of the Sleeping Beauty* (Lent, A minor, 4-4 time). II. "*Hop O' My Thumb*." The score contains a quotation from Perrault's tales: "He believed that he would easily be able to find the way by means of the bread which he had scattered wherever he passed; but he was surprised to discover not one single crumb; the birds had come and eaten all." The movement is *Très modéré*, 2-4 time. III. "*Laideronette, Empress of the Pagodes*." The following is set forth as the program in the score: "She disrobed and entered the bath. At



once the pagodes and pagodines began to sing and play on instruments; some had archlutes made of walnut-shells; others played on viols made from the shells of almonds—for they were obliged to proportion their instruments to their stature.” Laideronette, it may be said, was the heroine of a story by Comtesse Marie Catherine d’Aulnoy (1650-1705). Cursed in her cradle by a wicked fairy, Laideronette grew up so hideous that she begged her parents to allow her to dwell alone in a distant castle, where none could see her. In one of the forests surrounding this castle Laideronette encounters a large green serpent which, perceiving the terror which it inspires in her, informs the girl that it was once handsomer than she was. Laideronette encounters strange adventures. She embarks in a little boat and is carried far out to sea, protected, however, by the green serpent, which follows her. The boat is wrecked on an island inhabited by the pagodes (the name given by the French to the little figures with movable heads) and which is ruled by an invisible monarch, really the green serpent, who had been enchanted by the same wicked fairy which had cursed the young girl. The story ends with the restoration of the serpent to human shape and of her beauty to Laideronette and the marriage of both. The tempo of the section is *Mouvement de Marche*, 2-4 time. IV. “Beauty and the Beast.” This division of the work (*Mouvement de Valse modéré*, 3-4 time), is concerned with the tale, too well known to need quotation. V. “The Fairy Garden.” Ravel provides no description of this movement (*Lent et grave*, 3-4 time).

F. B.

### *La Valse*

“The Waltz,” subtitled “A Choreographic Poem,” was conceived by Ravel during the Great War and was completed in 1920. The composer’s idea was to exploit the Viennese dance, as it was made famous by Johann Strauss. In November, 1920, Alfredo Casella and Ravel played “La Valse” as an arrangement for two pianos at a concert of the Schoenberg Verein, at Vienna. Later, Florent Schmitt, in reviewing the

first performance of the work in Paris, declared that the composer had informed him that "La Valse" was intended to be "the apotheosis of the dance." The work, which was heard for the first time in America at a concert of the San Francisco Symphony Orchestra, San Francisco, October 28, 1921, comprises three sections, "The Birth of the Waltz," "The Waltz" and "The Apotheosis of the Waltz." The following is the program of the composition, printed on a fly-leaf of the published score:

"Whirling clouds give glimpses, through rifts, of couples dancing, The clouds scatter, little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth, fortissimo. An Imperial court about 1855."

F. B.

### *Alborada del Gracioso*

This piece was originally written for piano; for it forms the fourth number of a set of compositions for that instrument which was published in 1906 with the collective title "Miroirs." In its orchestral form the work was played for the first time at a concert of the Boston Orchestral Club, given at Jordan Hall, Boston, February 16, 1921. G. Jean Aubry, in his book "La Musique française d'aujourd'hui," wrote concerning the title of Ravel's piece: "'Alborada del Gracioso' is the title of one of the pieces in the set 'Miroirs'; aubade (morning serenade) of the gracioso—the word is untranslatable; something like a jester full of finesse, a wit always aroused and an irony always ready; something like Figaro."

F. B.

# REGER

1873 - 1916

## *A Romantic Suite*

THE "Romantic Suite" of Reger's has for its program poems by Von Eichendorff and was first performed in 1912 at Dresden. The first movement is a Nocturne, based on the poem, "Nachtzauber" ("Night Magic"), and begins with a theme, also heard in the Finale, in the two flutes, with clarinet accompaniment. After restatement in the first violins, a new theme in the violins leads to a passage in the clarinet. Other subjects follow, a theme in the first violins and one for the 'cellos and horns leading to a climax which gradually subsides as the movement closes.

The second movement is a Scherzo, entitled "Elfe." With muted violin accompaniment, a theme of delicate nature is heard in the wood winds, followed by another in the clarinets and violas. This in turn leads to a theme in waltz rhythm in the oboe with string and harp accompaniment. Another section is heard in the oboe followed by a theme alternating in the wood winds and strings. After development of this material, the dance dies gradually away.

In the Finale, the composer quotes two verses of a poem entitled "Morgengruss" ("Morning Greeting"). A theme from the first movement opens it, after which the 'cellos and English horn have a stately theme. A new subject for horns, continued in the wood winds, follows. After development, a new section appears with its theme in the wood winds and violas, and a crescendo leads to a climax. A passage in the horns with tremolos in the violins and violas is followed by a climax which brings the suite to a close.

*A Ballet Suite. Op. 130*

Reger's Ballet Suite was first performed at Bremen in 1913. It is scored in six movements: 1. Entrée; 2. Columbine; 3. Harlequin; 4. Pierrot and Pierrette; 5. Valse d'Amour; 6. Finale.

"Entrée" is based upon a march theme given out in full orchestra and developed. After a retard, a counter theme appears in the clarinets, the movement closing with the repetition of the march theme. The "Columbine" is brief and devoted to the development of a single theme. The "Harlequin" opens with a lively theme in strings and wood winds, followed by a second theme in the clarinets, and closing with the first. "Pierrot and Pierrette" is based upon a playful theme alternating between the 'cello and oboe. The "Valse d'Amour," after a short introduction, brings forward the opening theme in the first violins and 'cellos, with imitation by oboe, closing after subsidiary episodes with the first theme. The Finale is constructed upon a dance theme and closes with suggestions of the Valse d'Amour in the horns against the dance theme in the strings.

## RESPIGHI

1879 -

### *Symphonic Poem, The Fountains of Rome*

**R**ESPIGHI composed this work—the first of three symphonic poems dealing with Rome—in 1916 and it was performed for the first time at one of a series of concerts which were given in the Italian capital under the direction of Arturo Toscanini for the benefit of artists who had been disabled in the Great War. In the United States “The Fountains of Rome” was produced at a concert of the Philharmonic Society, New York, February 13, 1919, the work having been published the previous year.

The score of the symphonic poem contains the following descriptive analysis in Italian, French and English:

“The Fountain of Valle Giulia at dawn; the Triton Fountain at morn; the Fountain of Trevi at mid-day; the Villa Medici Fountain at sunset. In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome’s fountains, contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer. The first part of the poem, inspired by the Fountain of Valle Giulia, depicts a pastoral landscape; droves of cattle pass and disappear in the fresh, damp mists of a Roman dawn. A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, ‘The Triton Fountain.’ It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water. Next there appears a solemn theme, borne on the undulations of the orchestra. It is the Fountain of Trevi at mid-day. The solemn theme, passing from the wood to the brass instruments, assumes a triumphal character. Trumpets peal; across the radiant surface of the water there passes Neptune’s chariot, drawn by sea horses and

followed by a train of sirens and tritons. The procession then vanishes, while faint trumpet blasts resound in the distance. The fourth part, the 'Villa Medici Fountain,' is announced by a sad theme, which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of bells tolling, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night."

F. B.

*Symphonic Poem, The Pines of Rome*

"The Pines of Rome," the second of Respighi's cycle of three works dealing with Rome, was composed in 1924 and produced December 14, 1924, at the Augusteo, Rome. The work was first given in America at a concert of the Philadelphia Orchestra, Philadelphia, January 15, 1926, the composer having been the conductor. To the program book of the Philadelphia concert Respighi contributed the following:

"While in his preceding work, 'The Fountains of Rome,' the composer sought to reproduce by means of tone an impression of nature, in 'The Pines of Rome' he uses nature as a point of departure in order to recall memories and visions. The century-old trees which dominate so characteristically the Roman landscape become testimony for the principal events in Roman life."

Respighi had arrived in America on a concert tour in December, 1925, and in an interview he made reference to "The Pines of Rome," and more particularly to his use of a phonograph record of the song of a nightingale in the course of the work. He declared that such employment of a phonograph record had evoked considerable discussion, but that no combination of wind instruments could quite counterfeit the bird's notes. "Not even a coloratura soprano," he added, "could have produced an effect other than artificial. So I used the phonograph." The following are the divisions of the symphonic poem: 1. The Pines of the Villa Borghese (*Allegretto vivace*, 2-8 time). This depicts the pine grove of the Villa, with children at play. 2. The Pines near a Catacomb (*Lento*, 4-4 time). This opens with divided strings and muted horns. The entrance to a catacomb is in the shadow of pines. From

the cavernous interior there comes the sound of a solemn chant. 3. The Pines of the Janiculum (Lento, 4-4 time). Gianicolo's Hill in the moonlight. It is in this section that the record of the nightingale's song is used. 4. The Pines of the Appian Way (Tempo di marcia). A misty dawn on the Appian Way, the road guarded by solitary pines. There is heard the sound of approaching steps. A vision of Rome's past glories appears as the trumpets blare forth and the legions of the ancient army advance in the rays of the newly-risen sun toward the sacred way.

F. B.

### *Symphonic Poem, Roman Festivals*

"Roman Festivals" ("Feste Romane") is the last of the Roman cycle and was composed in 1928. The first production was made, under the baton of Arturo Toscanini, at a concert of the Philharmonic Society, New York, March 17, 1929. In the work Respighi recalled "visions and evocations of Roman fetes." The composer set forth the following as the program of "Roman Festivals":

#### "THE CIRCUS MAXIMUS"

"A threatening sky over the Circus Maximus, but the people are celebrating: Hail Nero! The iron gates open, and the air is filled with a religious chant and the roaring of savage beasts. The mob undulates and rages: Serenely, the song of the martyrs spreads, dominates, and finally is drowned in the tumult.

#### "THE JUBILEE"

"Weary, in pain, the pilgrims drag themselves through the long streets, praying. At last, from the summit of Mount Mario, is seen the holy city: Rome! Rome! And the hymn of jubilation is answered by the clangor of multitudinous church-bells.

#### "THE OCTOBER EXCURSIONS"

"Fêtes of October, in the castles engarlanded with vine-leaves — echoes of the hunt — tinklings of horse-bells — songs of love. Then, in the balmy evening, the sound of a romantic serenade.

## "EPIPHANY"

"The eve of Epiphany in Piazza Navona: a characteristic rhythm of bugles dominates the frantic clamor: on the tide of noise float now and again rustic songs, the lilt of saltarellos, the sounds of the mechanical organ in some booth, the call of the showman, hoarse and drunken cries, and the stornello, in which the spirit of the populace finds expression: 'Lassátece passá, semo Romani' ('Let us pass, we are Romans')."

F. B.

*Suite for Small Orchestra, The Birds*

The pieces which make up this suite are not by Respighi himself, but transcriptions for small orchestra of works written by composers for the lute and the harpsichord who lived in the seventeenth and eighteenth centuries. The suite was played for the first time in 1927 by the Sociedad de Concertos Simphonicos at São Paulo, Brazil, Respighi, who was travelling at that time in South America, having conducted it. In the United States "The Birds" was first performed at a concert of the Cincinnati Symphony Orchestra, Cincinnati, in November, 1928. With the exception of the first movement—which is a Prelude, freely written around some ideas of Pasquini—each section of the suite has been given the name of a bird. I. The Prelude (Allegro moderato) not only uses music written in the seventeenth century by Bernado Pasquini, but brings forward some of the material employed in the other movements. II. The Dove. This is based upon music by Jacques de Gallot, a lute player and composer who lived at Paris at the end of the seventeenth century. III. The Hen (Allegro vivace). Here Respighi brought forward a celebrated composition originally written for the harpsichord by Jean Philippe Rameau (1683-1764). There is no mistaking the spirit of caricature in which the Italian composer has treated Rameau's work. IV. The Nightingale. The music of an anonymous English composer has been used for this movement. V. The Cuckoo (Allegro). Respighi returned to Bernado Pasquini for the material of this closing movement of his suite. The call of the bird is, of course, one of the obvious features of the music.

F. B.



## REZNICEK

1861—

### *Overture to Donna Diana*

THE opera, "Donna Diana" was first performed at Prague in 1894. The text is based upon a play of the same name by Joseph Schreyvogel, who in turn adapted his drama from a Spanish comedy. The story is substantially as follows: Princess Diana is wooed by three lovers, two of whom are most ardent in their devotion. Prince Carlos, the third, affects indifference, the more certainly to win her. Thereupon Diana regards him with favor and chides him for his indifference. She fails to impress him, and then falls more desperately in love, but he continues to resist her approaches. She then grows jealous, and informs him she is to marry the Prince of Blau. In reply he informs her that he is going to ask for the hand of Cynthie, her maid of honor. She is now overcome with mortification, and Carlos is convinced he has won the victory. At last she bestows herself upon him, vanquished by his superiority of disdain. The overture is in regular form. After a brief introduction the principal theme is given out by first violins accompanied by the other strings. It dominates the overture. After repetition, the second theme appears in the first and second violins and violas with wood wind and horn accompaniment. The development and recapitulation follow in the regular sonata form.

# RIMSKY-KORSAKOV

1844 – 1908

## *Russian Easter Overture. Op. 36*

THE "Russian Easter" Overture, based upon themes from the Russian Church service, was written in 1886. The "program" is drawn from the Sixty-seventh Psalm and the Resurrection scene in St. Mark's Gospel, closing with the exultant *Resurrexit* theme. "'Resurrexit,' sing the chorus of angels in heaven to the sound of the archangels' trumpets and the fluttering of the wings of the seraphim; 'Resurrexit' sing the priests in the temples in the midst of a cloud of incense, by the light of innumerable candles, to the chimes of triumphant bells." The first theme of the overture is ecclesiastical, given out by strings and clarinets, and then developed in full orchestra. The second theme, a quiet melody, is sung by violins and violas with accompaniment of wood winds and harps over a pizzicato bass. After some stately passage work, through which the notes of the trumpets are heard, the second theme returns in the oboe, clarinet and bassoon. A recitative passage in trombones, with accompaniment by the 'cellos and double bass, is followed by a repetition of the first theme. After the elaboration of this material a majestic Coda brings the work to an impressive close, in consonance with the exultant character of the extracts from the composer's program cited above.

## *Symphony No. 2, Antar. Op. 9*

The story of "Antar" has its origin in an Arabian tale by Sennkowsky. According to the composer's program, Antar is a desert recluse, and has sworn hatred against all human beings.

One day a beautiful gazelle appears before him, and as he is about to pursue the creature he descries a monstrous bird threatening it. He turns his weapon against the bird, which flies away with piercing cries. Antar then falls asleep and finds himself transported to the palace of the Queen of Palmyra, the fairy Gul-Nazar, who is none other than the gazelle. Grateful for her rescue, she promises him the three greatest enjoyments of life — vengeance, power, and love. He awakes in the desert, but is transported anew to the palace. After a long period of happiness the fairy perceives that Antar wearies of her. She embraces him, the fire of her passion consumes his heart, and he dies in her arms. There are two motives in the suite which dominate it — a theme in the opening in violas and wood winds, called the "Antar motive," and a charming melody in flutes and horns, which is the fairy motive. The suite is in four movements, which have been thus characterized by César Cui, the Russian composer, to whom it is dedicated:

"First part: Antar is in the desert — he saves a gazelle from a beast of prey. The gazelle is a fay, who rewards her deliverer by granting him three pleasures. The whole of this part, which begins and ends with a picture of the desolate and boundless desert, is worthy of the composer's magic brush.

"Second part: The Pleasure of Vengeance — a rugged, savage, unbridled allegro, with crescendos like the letting loose of furious winds.

"Third part: The Pleasure of Power — an Oriental march. A masterpiece of the finest and most brilliant interpretation.

"Last part: The Pleasure of Love, amid which Antar expires — a delicate, poetic, delicious andante."

### *Capriccio Espagnol. Op. 34*

The "Capriccio Espagnol" was first performed in St. Petersburg in 1887, and is dedicated to the orchestra of the Imperial opera which played it. The Caprice is constructed in five movements. The first, "Alborada," or morning serenade, is elaborated throughout from an animated motive announced in the opening in the violins. The second movement, "Varia-

tions," consists of five variations upon a theme given out by the horns with string accompaniment. The third movement, "Alborada," repeats the opening "Alborada" with change of modulation and color. The fourth movement, "Scene and Gypsy Song," is an Allegretto. The gypsy song, which is highly characteristic of the wild gypsy life, is sung by the violins accompanied by a subject given out by the horns against the rattle of the drums. Reaching a vigorous climax, it leads without pause to the last movement, "Fandango of the Asturias," which is the old Asturian dance. The theme of the dance is divided between the trombones and wood winds. The solo violin takes a variation of the theme, and the repetition of the "Alborada" forms the Coda.

*Suite, Schéhérazade. Op. 35*

The suite "Schéhérazade" repeats some of the stories with which the Sultana entertained the Sultan Schahriar during the Thousand and One Nights and thereby saved her life. The composer's program names the four movements as follows: "1. The Sea and Sindbad's Ship. 2. The Narrative of the Calendar Prince. 3. The Young Prince and the Princess. 4. The Festival at Bagdad. The Sea. The ship goes to pieces on a rock surmounted by the bronze statue of a warrior. Conclusion." A single theme, that of Schéhérazade, which is mostly assigned to the first violins and represents the Sultana in the narrative, links the four themes together. The first movement opens with the ocean theme, which is elaborated with an undulating, wave-like accompaniment. Four motives appear in this movement, the Sea, Wave, Ship, and Schéhérazade, and the elaboration of these principal ideas constitutes the contents of the movement. In the second movement, after the Schéhérazade motive, the bassoon over a drone bass begins the Calendar Prince's Narrative. It is then taken up in the oboe with harp accompaniment, next in the violins, and last in the wood winds and horns with pizzicato string accompaniment. A new theme now appears in trombones and

trumpets as a recitative, which leads to a brilliant march rhythm, worked up in full orchestra and accompanied by fragments of the previous themes, which bring the movement to a close in an outburst of jollity. The third movement begins with a charming *romanza*, interrupted here and there by the Schéhérazade motive. The second theme presents the most bizarre effects, and is given an Oriental color by the fantastic use of the triangle, tambourine, cymbals, and drum. It is a veritable picture of an Arabian night. The final movement suggests the Sea motive of the opening, followed by a recitative passage in solo violin and leading to a description of the Bagdad *fêtes*, in which the preceding motives are worked up into a wild dance, which waxes more and more furious until at last the trombones produce the crash of the ship on the magnetic rocks and the fury of a storm. It gradually subsides, and reminiscences of previous developments bring Schéhérazade's story to an end.

#### *Variations on a Russian Theme*

The "Variations on a Russian Theme" first appeared in 1903 and was played for the first time in this country by the Chicago Symphony Orchestra in the same year. The theme itself is a Russian folk song found among others in a collection made by Rimsky-Korsakov and those who collaborated in the variations are Artcibouchev, Wihtol, Liadov, Rimsky-Korsakov, and Glazounov. The six variations are a March, Allegretto, Vivo, Allegretto, Andante, and Moderato Maestoso. They hardly need analysis as they follow the original theme quite closely and are mainly interesting as an exposition of the styles of the modern Russian composers.

#### *Suite from Le Coq d'Or*

"Le Coq d'Or," Rimsky-Korsakov's last opera, was written in the period 1906-1907. It had been planned to produce the work in 1907, but difficulties arose in regard to the censor-

ship, for the libretto, which had been written by Bielsky, was a thinly veiled satire upon monarchy, and such productions were frowned upon during the régime of the Russian tsars. It was not until 1909 that, various modifications having been made in the text, "*Le Coq d'Or*" was authorized for public production by the censor and the first performance was given at Moscow, September 24. Rimsky-Korsakov never saw an interpretation of his work, for he had died of heart disease at St. Petersburg in June, 1908. In America the first hearing of any of the music from "*Le Coq d'Or*" was the suite, made from various portions of the opera, and given at a concert of the Russian Symphony Orchestra, January 19, 1911. The opera itself was produced—but in a manner entirely different from that conceived by the composer—at the Metropolitan Opera House, New York, in 1917.

The story of "*Le Coq d'Or*" ("*The Golden Cockerel*") is as follows:

King Dodon is perturbed because the continual plotting of a neighbouring ruler endangers the existence of his kingdom. As he is discussing in the royal council, with his two sons and General Polkan, his military commander, what can be done, an astrologer enters. The latter proffers a golden cockerel which, when placed upon a spire, will give warning of any danger by flapping its wings and crying "cock-a-doodle-do." At the first alarm King Dodon sends his two sons to meet the enemy; at the second he decides to take the field himself. Arrived at the scene of hostilities—a narrow gorge hemmed in by cliffs—he stumbles upon the dead bodies of his two sons and realizes that they have fought and killed each other. As Polkan encourages Dodon to continue the search for the enemy, the dawn of day shows in the immediate vicinity a tent of many colored patterns. From this there emerges the form of the beauteous Queen of Shemakha. She fools the poor king, who becomes hopelessly infatuated with her and who offers to share his throne with her. The couple, with their retainers, return to Dodon's capital. As they arrive there the astrologer appears and he demands as the price of his golden cockerel the person of the royal bride. Dodon, infuriated,

kills the astrologer. The queen repulses her royal consort and in the midst of the latter's agitation the cockerel is observed flying overhead. It swoops down and attacks Dodon, who falls dead.

The following are the movements of the suite and the "program" which they portray:

I. King Dodon in his Palace. This comprises the introduction to the opera and extracts from the first act—the dream of the king as he lies in his bed, in the belief that he is safe from his enemies; the cry of alarm given by the golden cockerel, announcing the coming of the foe, and the departure of the two sons of Dodon for the field of battle.

II. This comprises extracts from the second act. The scene is a wild pass, in which the army of the two princes has been lying. It is night and the moon shines weakly upon the bodies of the slain. Dodon's warriors penetrate apprehensively the dark recesses of the pass. The king discovers the corpses of his two sons, who have killed each other. A vision of the tent of the Queen of Shemakha.

III. Like the preceding movement, this comprises extracts from the second act of the opera. King Dodon with the Queen of Shemakha. Enraptured by the beauty of the queen, Dodon forgets the tragedy of his sons. With a tambourine in her hand the Queen of Shemakha begins to dance, and she invites the king to dance with her. Dodon is elderly and corpulent, but he obeys, and does not realize that the queen is laughing at him. He invites the queen to become his bride. They return to the capital in a gilt chariot.

IV. The wedding and the lamentable end of Dodon. Extracts from the third act are comprised in this section. Introduction; Wedding March; the golden cockerel kills Dodon by piercing his brain with its beak. The queen vanishes. Conclusion of the opera.

F. B.

*Suite from The Tale of Tsar Saltan*

The full title of Rimsky-Korsakov's opera, from which the orchestral suite has been drawn, is "The Fairy Tale of the Tsar Saltan, his Son, the famous and mighty Paladin, the Prince Guidon Saltanovich, and the Beautiful Tsarevna Lebed." The work, which was based upon a fantastic poem by Poushkin, was composed in 1899-1900 and was produced at Moscow, December, 1900. The suite had previously been

played at a concert of the Imperial Musical Society, St. Petersburg. In America this music had been interpreted at a concert of the Russian Symphony Orchestra in January, 1905. The plot of the opera is as follows:

The Tsar Saltan, who was in the habit of mixing with his people in disguise, overhears the three daughters of a rich man discuss him as a possible husband. One declares that she would make him the best of bread; the second that she would weave beautiful linen for him; the third — the youngest of the sisters — that she would bear him wonderful children. The Tsar marries the third sister, Miltirissa, but after he departs for the wars, the two others conspire against her and, when her child is born, convey word to Saltan that she has given birth to a monster. The Tsar sends back the command that Miltirissa be put into a barrel and consigned to the sea. But the barrel is cast up on a desert island and there the child grows up a hero and a magician, supernatural power having been given him when he saved a swan from death in the jaws of a pike that had pursued it. He calls from the sea bottom a wonderful city, filled with gardens and palaces. The swan becomes a beautiful Princess, whom the Tsarevitch marries and the Tsar Saltan, returning from the wars and hearing about the wonders of the magic island, proceeds there and is reunited to his injured wife.

The suite contains three movements, each preceded by a fanfare for the trumpet, and each being prefaced by a quotation from Poushkin's poem as an explanation of it. I. "At that time a war broke out. Tsar Saltan bade farewell to his bride, mounted his horse and bade her watch well her love for him." The music of this opening section is of martial, oriental character. The farewell of Saltan to his wife is represented by a melody for the horn, taken up later by the violins. The march recurs, but grows by degrees fainter and fainter as the army recedes into the distance. II. This is the Introduction to the second act. "In the blue sky the stars are sparkling; the billows of the ocean rush surging and the barrel leaps upon the waves. In it the Tsaritsa weeps and wails, despairing of life, while the child hourly gains in growth and



strength." The sighs of the Tsaritsa, the sighing of the wind and the sounds of the sea are delineated in this movement. III. The Three Wonders (Introduction to the last scene). "An island lies in the ocean; on it there rises a sublime city with golden battlements with gardens and palaces. Three wonders are there to be seen: First, a squirrel which cracks golden nuts, taking out emeralds and heaping up the golden shells, singing at the same time 'In the orchard, in the garden.' (A Russian folksong.) Second, the sea, whose waves dashing against the lonely shore, leave there thirty-three dauntless warriors, conquerors of heroes and clad in golden helmets and coats of mail. Third, the Princess Hilda, whose beauty is so great that by day she frightens away the sun and by night illumines the earth. The full moon gleams under her braided hair and on her brow a star sheds light. . . . I was there sipping mead beer and wine, but nothing came into my mouth." (The last phrase is the customary ending of Russian fairy-tales.) This movement shows the magic island with its Three Wonders. The little squirrel hops along, singing his quaint ditty. The theme of the sea recurs and there is heard the song of the dauntless warriors (in the brass, and preceded by the trumpet call). Lastly the beauty of the Princess Hilda is depicted and the work closes with a Coda, in which the trumpet call is heard for the last time.

F. B.

*Scherzo, The Flight of the Bumble Bee*

*From The Tale of Tsar Saltan*

This Scherzo is drawn from Rimsky-Korsakov's opera "The Tale of Tsar Saltan" but is not included in the suite from that work. It occurs in the first scene of the second act. The bumble bee has flown over the sea to the enchanted island, where it buzzes around a swan, which is, in reality, a princess in disguise. The Scherzo has enjoyed considerable popularity on the programs of "popular" concerts.

F. B.

## ROSSINI

1792 - 1868

### *Cantata, Stabat Mater*

THE "Stabat Mater" was written in 1832 but was not publicly performed until 1842, when Grisi, Albertazzi, Mario, and Tamburini were the soloists. A brilliant prelude leads to the opening chorus ("Stabat Mater dolorosa"), arranged for solos and chorus in dramatic style. It is followed by the tenor solo ("Cujus Animam"), a clear-cut melody, free of embellishment and brilliant in character. The next number ("Quis est Homo"), for two sopranos, is based upon a lovely melody, first given out by the first soprano, and then by the second, after which the two voices carry the theme through measure after measure of mere vocal embroidery, closing with a cadenza in genuine operatic style. The fourth number is the bass aria ("Pro peccatis"), the two themes in which are earnest and even serious in character and come nearer to the church style than any other part of the work. It is followed by a beautifully constructed number ("Eia Mater"), a bass recitative with chorus. The sixth number is a quartet ("Sancta Mater"), full of variety in its treatment and closing in full, broad harmony. After a short solo for soprano ("Fac ut portem"), the climax is reached in the ("Inflam-matus"), a brilliant soprano obligato with choral accompaniment. The solo number requires a voice of exceptional range, power and flexibility; with this condition satisfied, the effect is intensely dramatic, and particularly fascinating by the manner in which the solo is set off against the choral background. An unaccompanied quartet in broad, plain harmony

("Quando Corpus"), leads to the showy, fugued ("Amen") which closes the work.

*Overture to William Tell*

The overtures to the Rossini operas, particularly those to the brassy "La Gazza Ladra" with its inane maid and magpie story, and to the showy "Semiramide," were popular for a long period, but the overture to "William Tell," his last dramatic work, is the one of the few that still retain a place upon concert programs. The story of the opera closely follows Schiller's drama and is so well known that it is unnecessary to repeat it. The introduction to the overture in the 'cellos and basses is supposed to picture the sunrise among mountain solitudes. The second part describes the fall of rain and the rapid gathering of a furious Alpine storm. As it gradually dies away, an Andante announces the shepherds' thanksgiving and the English horn sings the "Ranz des Vaches." This is followed by trumpet calls, summoning the Swiss soldiers, and their march. A brilliant Coda brings the overture to its close. The work, although in regular form, is rather a tone-picture or fantasia than an overture. Though the libretto of "William Tell" is far from dramatic and is wretchedly constructed, the overture is quite powerful, and portions of it, as in the case of the opera, are as dramatic as anything Rossini has written. It is particularly noticeable for its melodiousness as well as for its effective and significant instrumentation.

*Overture to La Gazza Ladra*

"La Gazza Ladra" ("The Thieving Magpie") was Rossini's twentieth opera. The work was produced for the first time at La Scala, Milan, May 31, 1817. A French play—"La pie voleuse"—was the basis of the libretto, written by Gheradini. The plot concerns a servant girl who has been

accused of stealing a silver spoon and who, having been found guilty by the court of justice, is sentenced to the scaffold. As she is being taken there one of the people in the crowd observes a magpie with the silver spoon protruding from its nest. Thereafter all ends happily.

The opera won a great success at its production and this was partly due to the innovation which Rossini adopted in the overture of employing two snare drums. There was at least one member of the audience in La Scala, however, who objected to Rossini's composition. This was a young man, a student of Rolla, the leader of the orchestra, who was so scandalized by the introduction of the snare drums into the overture to "La Gazza Ladra" that he determined to wreak summary vengeance upon a composer who was so sacrilegious. He therefore armed himself with a stiletto, in the hope of meeting Rossini. The latter was so amused at the indignation of the man that he induced Rolla to bring the student to see him. Then in a tone of humility Rossini set forth his reasons for introducing snare drums into a military overture and ended by promising never to offend in a similar manner again. "For which reason, or better reasons," wrote Sutherland Edwards in his biography of Rossini (London, 1869) "Rossini never afterward began an overture with a duet for drums."

The overture to "La Gazza Ladra" begins (*Maestoso, marziale, E major, 4-4 time*) with a roll of the first snare drum (placed on one side of the orchestra) followed by a roll on the second (placed on the opposite side). The full orchestra then sets forth a march theme, *fortissimo*. This is developed and the snare drum rolls return. Five loud chords for the full orchestra lead the way into the main movement (*Allegro, E minor, 3-4 time*), the subject of which is given out lightly by the strings. Rossini took this theme from a duet in the third act. The subject is developed and, following the usual Rossinian crescendo, the full orchestra enters with a sonorous section. A sustained passage for the bassoons, horns and trombone leads to the second subject, in G major. Another crescendo leads to the recapitulation, its principal

theme being given, as before, to the strings. The second subject, heard in the clarinet, is in E major.

F. B.

*Overture to Semiramide*

"Semiramide," Rossini's last Italian opera, was written for the Fenice Theater, Venice, and was produced there February 3, 1823. The libretto, written by Rossi, was based upon Voltaire's tragedy "Semiramis," which, in its turn was founded upon the account of Semiramis—mostly mythical—left by Herodotus. The story concerns Semiramide—this is the Italian spelling of the name—who, assisted by her lover Assur, has murdered her husband, King Ninus. She becomes enamoured of Arsaces, the leader of her army, who, however, is in love with the royal princess Azema. The ghost of the murdered king summons Arsaces to a midnight meeting at his tomb, there to reveal to him the secret of the assassination. Assur, learning of this, hides in the tomb, with the intention of killing Arsaces; but Semiramide has learned that Arsaces, who was supposed to be a Scythian, is her own son, and she arrives in time to receive the death blow which had been intended for him. Arsaces then slays Assur and, having ascended the Assyrian throne, weds Azema.

The overture to "Semiramide," entitled "Sinfonia" on the published score, was written for flute, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums, bass drum and strings. The work begins with introductory material (*Allegro vivace*, D major, 6-8 time) over a long organ-point on D in the kettle-drum. This leads into *Andantino*, whose subject is given out by the four horns alone, the bassoons reinforcing the harmony in the second phrase. Following this theme there comes a sonorous tutti for the full orchestra and the *Andantino* theme returns in the oboes and clarinets, the strings playing a pizzicato figure against it. The loud tutti recurs. Following three fortissimo chords the main movement (*Allegro*, D major, 4-4 time) is reached. its subject beginning in the strings. A

bustling tutti succeeds this and is developed. The second subject, in A major, is given out by the clarinet and bassoon with a pizzicato accompaniment in the strings. There follows one of Rossini's characteristic crescendos and a brilliant piece of passage work for the first violins. The recapitulation brings forward the principal theme, scored as at the beginning of the overture. The second subject, now in D major, is given to the oboe and the first horn. The overture concludes with a brilliant Coda.

**F. B.**

## RUBINSTEIN

1830—1894

### *Suite, Bal Costumé. Op. 103*

THE "Bal Costumé" is a suite in six movements. The first part introduces the ballroom with its vivacious surroundings, the soft whisperings and loud conversation of the guests. The second part, a charming gavotte, illustrates shepherds and shepherdesses walking arm in arm through the hall, and is followed in the third part by a striking tarantella, which represents a merry group of Neapolitan men and women. The fourth part is Spanish throughout and full of vivid local color. It depicts an Andalusian Carmen wooed by an impetuous toreador. The fifth part may refer to Tannhäuser, as indicated by its title, "The Pilgrim and the Evening Star." The theme of the movement is a hymn-like strain accompanied by sensuous whisperings in the harp. The sixth and last part of the suite is of a military character and is intended to illustrate a drummer boy with a *cantinière*.

### *Ballet Music from Feramors*

The opera "Feramors" was first performed in Dresden in 1863. It is founded upon Moore's "Lalla Rookh" and relates the love story of the Hindoo Princess Lalla, who has been plighted to the Sultan of Bokhara, whom she has never seen. Secretly she is in love with the singer and poet Feramors. During a journey to Delhi she meets a royal pageant of dancers and musicians who entertain her as she rests in the Vale of Cashmere. On her wedding morning she discovers that the poet and the Sultan are one and the same person. The ballet comprises four numbers. The first, "Bayerentanz" ("Dance of the Bayaderes"), is based on two themes, the first announced in the strings with figures in the

wood winds and horns, and the second, a theme marked by Oriental color, over a graceful passage for strings and marked by a strong tambourine accent. The movement is light and airy. The second movement is in waltz tempo, imitated in the wood winds. In the Trio the violins and violas have a smoothly flowing melody, the counter theme being a lovely melody for the horns. The waltz is repeated in the wood winds over phrases in horn and first violins, the accompaniment now marked in the triangle. The third movement is a second dance of Bayaderes, which is more stately and animated than the first, the Coda introducing all the rhythms of the dance, and preparing the way for the "Hochzeitszug," which is the gathering and march of the bridal procession, forming a brilliant closing picture in Oriental tones.

■



## DE SABATA

1892 -

### *Symphonic Poem, Juventus*

VICTOR DE SABATA, born at Trieste, was precocious as a child. He played the piano at the age of four and had composed a gavotte for that instrument when he was six. He entered the Milan Conservatory at nine as a pupil in harmony and counterpoint of Saladino and, in composition, of Orefice. So rapid was de Sabata's progress that he composed an Andante and Scherzo for orchestra when he was twelve. He was graduated from the institution in 1911.

The symphonic poem "Juventus" was published in 1919 and was played for the first time at the Augusteo, Rome, January 11, 1920. There is nothing on the printed score to indicate a "program" for the work; but one is scarcely needed, for the Latin word for Youth, which the Italian composer chose for the title of his work, is sufficiently reflected in the impetuous exuberance of the composition itself. Much employment is given in the music to the figure with which it opens and to a staccato subject which appears shortly after the commencement in the strings. De Sabata employs the following large orchestra: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, four trombones, four kettle-drums, triangle, side drum, bass drum, cymbals, gong, glockenspiel, two harps, celesta and strings.

# SAINT-SAËNS

1835 - 1921

## *Symphony No. 3, in C Minor. Op. 78*

1. ADAGIO. ALLEGRO MODERATO. POCO ADAGIO.
2. ALLEGRO MODERATO. PRESTO. MAESTOSO. ALLEGRO.

**S** AINT-SAËNS' Third Symphony was written for the London Philharmonic Society; and its first performance, July 19, 1886, was conducted by the composer himself. For this occasion the composer prepared an analysis of its contents and structure for the program, which is followed in this analysis. After a slow and plaintive introduction in violins and oboes, the string quartet gives out the first theme, sombre and agitated in character, which, after transformation by the wind instruments, leads to a second subject, marked by greater repose. After a short development, presenting the two themes simultaneously, the second reappears in new and striking form, though brief in its duration. This is followed by a fresh transformation of the first theme, through the restlessness of which are heard at intervals the plaintive notes of the opening Adagio. Various episodes, introducing a gradual feeling of repose, lead to the Adagio, in D flat, the subject of which is given out in the violins, violas, and 'cellos, sustained by organ chords. It is then assigned to clarinets, horn and trombone, accompanied by the divided strings. After a fanciful and elaborate violin variation, the second transformation of the initial theme of the Allegro reappears, restoring the old restlessness, which is still further augmented by dissonant harmonies. The principal theme of the Adagio then returns, this time played by a violin, viola, and 'cello solo, accompanied by the chords of the organ and the persistent rhythm in triplets

of the preceding episodes. The movement closes with a Coda, "mystical in sentiment," says the composer.

The second movement, *Allegro moderato*, opens with a vigorous figure, which is at once followed by a third transformation of the initial theme of the first movement, in more agitated style than the others, and limited to a fantastic character, which declares itself in a tumultuous *Presto*, through which flash at intervals the arpeggios and rapid scale passages of the pianoforte, accompanied by a syncopated rhythm in the orchestra, and interrupted at last by an expressive motive. After the repetition of the *Allegro moderato*, a second *Presto* is introduced, in which shortly appears a calm, earnest figure for trombones, in striking contrast with the fantastic character of the first *Presto*. There is an evident conflict between the two, ending in the defeat of the latter; and after a vague reminiscence of the initial theme of the first movement, a *Maestoso*, C minor, announces the ultimate triumph of the new and earnest figure. The initial theme of the first movement in its new form is next stated by the divided strings and the pianoforte, four hands, and taken up in organ and full orchestra. After development in three-bar rhythm, there is an episode for organ, followed by a pastoral theme twice repeated. A Coda, in which the initial theme by a last transformation appears as a violin passage, finishes this unique work.

*Suite Algérienne. Op. 60*

The Suite "*Algérienne*" has for its title on the score "Picturesque Impressions of a Voyage to Algeria." As this title suggests, it is a tone-picture, and its four movements need only brief description to convey the meaning of their contents. It opens with a prelude, "View of Algiers," in which the characteristic undulatory movement of the music indicates the sea, and other phrases the vessel approaching the harbor and glimpses of novel sights. The second movement, "Moorish Rhapsody," is in three closely connected sections. The first is brilliant in style, and is closely worked out contrapuntally.

The second is based upon an Oriental melody and is simple in construction, and the third is marked by fantastic combinations of instruments and bizarre effects. The third movement, "An Evening Dream at Blidah," a fortress near Algiers, is a quiet, romantic nocturne. In the last movement a French military march is worked up in elaborate style. A note to the score indicates that the composer not only emphasizes his joy in viewing the French garrison, but also the security felt under its protection. Judged by the pomposity of the march rhythm, the composer's joy and sense of security knew no bounds in expression.

*Le Rouet d'Omphale. Op. 31*

The symphonic poem, "Rouet d'Omphale" ("Omphale's Spinning-wheel"), illustrates the old story of Hercules serving as slave to the Lydian queen, and running her spinning-wheel in female attire by her side. The composition is in sonatina form, and quite short, but exceedingly naïve and graceful. It begins with a characteristic imitation of the wheel by the violins in a well-known figure. The second motive, a sombre melody in the bass, characterizes the lamenting, groaning Hercules; but Omphale soon sets him to work again, and the wheel resumes its lively, characteristic rhythm. The poem is vivacious and elegant throughout, and a good illustration of Saint-Saëns' cleverness in instrumentation.

*Phaëton. Op. 39*

The symphonic poem of "Phaëton" has for its story the legend of the unfortunate amateur charioteer of the sun, who, having obtained permission to drive the fiery steeds, approaches so near the earth that it is only saved from destruction by Jupiter, who interposes with a timely thunderbolt, and hurls the reckless driver into the outer limbo. It begins with a bright, pleasant melody, the driver evidently contemplating an agreeable journey. Soon another theme comes in; the chariot is taking an upward flight. Anon he loses his course,

and the first theme appears with significant chromatic changes. His indecision, fear, and despair are clearly indicated in the uncertain, abrupt and wandering character of the music. At last Jupiter settles matters with an outburst of trumpets; and the poem closes with the second theme in dirge form, singing a lament for the unfortunate victim of overcuriosity and confidence.

*Danse Macabre. Op. 40*

The "Danse Macabre," or "Dance of Death," is based upon a grotesque poem by Henri Cazalis, beginning "Zig et zig et zig, la Mort in cadence." Death is described as a fiddler, summoning the skeletons from their graves at midnight for a dance, the hour being indicated on the harp. The ghastly merriment, interrupted by some sombre strains, is kept up until the cock crows, the signal for the instant disappearance of the grim and clattering revelers. The poem is based upon two themes — one in dance measure, punctuated with the clack of bones, and the other a more serious strain, symbolical of night and the loneliness of the grave. The variations upon these two themes continue until the cock-crow, given out in the oboe, sounds the signal for the close. The poem, in a word, is a waltz measure set off with grotesque, but ingenious instrumentation.

*Symphonic Poem, La Jeunesse d'Hercule. Op. 50*

The following inscription on the score gives the program of "The Youth of Hercules": "The fable relates that Hercules on his entrance upon life saw two roads lie open before him — that of pleasure and that of virtue. Insensible to the seductions of nymphs and bacchantes, the hero chooses the paths of struggle and combats, at the end of which he catches a glimpse of the reward of immortality, through the flames of the funeral pyre."

The poem begins with a slow introduction in the muted violins, accompanied in the strings and wood winds. A roll

of the kettle-drums leads to the first theme, given out in the strings. Development in the strings, wood winds, and horns leads to a subsidiary theme in the violins, with accompaniment in wood winds. The second theme opens in the flute and clarinet, then appears in the first violins, next in the harp, and finally subsides pianissimo in the horn. An Allegro follows, giving out a festive melody in the flute over a tremolo in the violas, joined by the second violins. After development, it dies away and the Andante of the first theme returns, and is extensively developed. At last it works up to a vigorous climax, when suddenly the second theme appears in opposition in the wood winds, harp, and horns. The struggle between them leads to a climax, closing with the superiority of the first theme given out in full orchestra.

*Prelude to Le Déluge. Op. 45*

Saint-Saëns composed his "biblical poem," "Le Déluge," in 1874 to a text by Louis Gallet. The first production was made at the Châtelet, Paris, March 5, 1876, with Furst, Jacques Bouhy, Mlle. Vergin and Mme. Nivet-Grenier as soloists. The reception of the work by the audience was mixed. The end of the second part of the composition, which depicts the Flood, was received by many with cries and whistling, but the battle between the composer's hostile critics and his supporters eventually ended in a victory for the latter and the orchestral picture of the Flood was repeated. The work as a whole is but little known, but the prelude has long enjoyed popularity in the concert rooms of Europe and America. It begins in a manner somewhat suggesting Bach. After a few introductory measures a theme, given out by the violas, is treated in fugal fashion and leads to an expressive melody for a solo violin. Arthur Hervey, in his "Saint-Saëns," wrote thus of this prelude:

"This beautiful prelude, remarkable for its simplicity and feeling, in a way presents a synthesis of the entire work, which was suggested by the passage in Genesis 'And God repented having created the world.' The solemnity of the opening chords, the mystic feeling con-

veyed by the fugal section, accord well with the gravity of the subject, while the lovely melody which follows is meant to suggest humanity in its original state of purity."

It may be added that the prelude is written for string orchestra.

F. B.

*Marche Héroïque. Op. 34*

This march was written originally for two pianos and was played by Saint-Saëns and Albert Lavignac at a benefit concert given at the Grand-Hôtel, Paris, in 1871, during the Franco-Prussian war. Later in the year Saint-Saëns arranged the march for orchestra and dedicated it to the memory of his friend, Alexandre Georges Henri Regnault. The latter was a well known painter in Paris who had enlisted in the 69th battalion of the National Guard at the outbreak of the war with Prussia. In January, 1871, Regnault had participated in a sortie made by his regiment during the attack on Buzenal, a small place in the environs of Paris. He was killed there by a shot from the Prussian guns and it was not until the next day that an ambulance driver found the painter's body stretched out upon the ground with a bullet in his heart. The "Marche Héroïque," in its orchestral form, was played for the first time at one of the Concerts Populaires at the Cirque d'Hiver, Paris, December 10, 1871. It was published the same year. The march is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettle-drums, bass drum, side drum, cymbals, harps and strings. Seven introductory measures precede the principal theme, which appears in the wood winds with a pizzicato accompaniment in the strings. The violins take up the subject and it is worked over. The Trio (Andantino, A flat major, 3-4 time) presents its theme in the trombone, the strings accompanying with a figure which is based upon the subject of the march itself. The wood winds take up the theme. The time changes to 2-2 and, after suggestions of the march subject have been heard, the opening division of

the composition is repeated with fuller scoring and comes to a close with a sonorous Coda.

F. B.

*Ballet Music from Henry VIII*

"Henry VIII," opera in four acts, text by Léonce Détroyat and Armand Sylvestre, was produced at the Opéra, Paris, March 5, 1883. Saint-Saëns put himself to considerable trouble to obtain the correct atmosphere for his opera. He spent considerable time in England acquainting himself with the music of the Tudor period and availed himself of a friendship with the librarian of the Royal collection of manuscripts at Buckingham Palace in order to obtain examples of music written in the time of Henry VIII. The plot of the opera was concerned with the love of the English king for Anne Boleyn and with some subsidiary matters that depart considerably from historical accuracy. The ballet music was the last part of the opera to be composed, Louis Mérante, ballet master at the Opéra, having given Saint-Saëns the scenario of the divertissements in October, 1882. The airs which the French master used for the ballet music were largely drawn from a collection of Scotch and Irish music belonging to Mme. Détroyat, the wife of his librettist. The ballet is introduced in the second act of "Henry VIII," the occasion being a fête given by the King at Richmond in honor of the Papal Legate. The following comprise the dances: I. Introduction, Moderato, E major. II. Entry of the Clans, Allegro moderato, C minor. The Scotch clans enter to the English tune, "The Miller of the Dee," Saint-Saëns evidently having confused the English Dee with the Scotch river of the same name. III. Scotch Idyll, Moderato maestoso and Allegretto, F major. The subject of this begins in the oboe. IV. Gipsy Dance, Moderato quasi Andantino, D minor. The movement begins in the English horn with a melody of Hungarian character. It is followed by a quicker section (Allegro moderato, F major) whose theme is given out by the violins. V. Gigue and Finale (Presto). The subject of this movement is the old English jig.

F. B.



## SCHELLING

1876 -

### *A Victory Ball, Fantasy for Orchestra*

**E**RNEST SCHELLING, who was born at Belvidere, New Jersey, began his artistic career as a pianistic prodigy, for he appeared in a concert at Philadelphia at the age of four and a half. When six years old he was taken to Paris and entered the Conservatoire as a pupil of Mathias, later studying successively with Moszkowski, Huber and Paderewski. He toured in practically every European country and in North and South America. As a composer Schelling attracted attention with a Fantastic Suite for piano and orchestra, produced at Amsterdam in 1907. He followed up the success of that work with "Impressions of an Artist's Life" for piano and orchestra, and "A Victory Ball."

"A Victory Ball" was composed in 1922 and played for the first time at a concert of the Philadelphia Orchestra, Philadelphia, February 23, 1923. The composer has stated that his work was the outcome of the Great War. "I had come back from Europe," he wrote, "still very much under the impression of cataclysm, much troubled for the future, and was amazed to find that so few seemed to remember what the war really had meant, with its sacrifice of life and youth. . . . I came across Alfred Noyes' poem, 'A Victory Ball,' while in this mood and was impelled to use it as the basis of an orchestral fantasy." The poem to which Schelling referred was contained in Noyes' "The Elfin Artist and Other Poems," and depicted a ball to celebrate the victory over the enemy, with the shadows of the dead men watching the gaieties. Lawrence Gilman described Schelling's composition as "a bacchanale transversed by a vision—an apparition of troops marching

on irresistibly, inexorably." The work begins with a delineation of the ball room with its dancers, the fox-trot and tango, the festivities being dramatically interrupted by the vision of the marching hosts — their approach being announced by two trumpet calls, the "Call to Arms" and "Charge." In one section of this parade the music of the Scotch highlanders with their bagpipes is heard. At the end the trumpet, heard as from a distance, sounds "Taps."

F. B.

## SCHMITT

1870 -

### *La Péri, A Dance Poem*

“**L**A PÉRI,” composed by Florent Schmitt in 1910, was written for choreographic representation and given for the first time at one of the Concerts de Danse, presented by Mlle. Trouhanova at the Châtelet, Paris, in April, 1912. The program contained works by d’Indy, Ravel and Florent Schmitt, Mlle. Trouhanova giving dance interpretation to all. In the United States “La Péri” was first heard as a concert piece at San Francisco under the direction of Alfred Hertz, January 16, 1916. The score of Dukas’ work contains a “program” of the work, of which the following is a translation made by Mr. Philip Hale:

It happened that at the end of his youthful days, since the Magi observed that his star was growing pale, Iskender went about Iran seeking the flower of immortality.

The sun sojourned thrice in its dozen dwellings without Iskender finding the flower. At last he arrived at the end of the earth, where it is only one with sea and clouds.

And there, on the steps that lead to the hall of Ormuzd, a Péri was reclining, asleep in her jeweled robe. A star sparkled above her head; her lute rested on her breast; in her hand shone the flower.

It was a lotus like unto an emerald, swaying as the sea under the morning sun.

Iskender noiselessly leaned over the sleeper, and without awakening her snatched the flower, which suddenly became between his fingers like the noonday sun over the forests of Ghilan.

The Péri, opening her eyes, clapped the palms of her hands together and uttered a loud cry, for she could not now ascend towards the light of Ormuzd.

Iskender, regarding her, wondered at her face, which surpassed in deliciousness even the face of Gurda-ferrid.

In his heart he coveted her.

So that the Péri knew the thought of the king, for in the right hand of Iskender the lotus grew purple and became as the face of longing.

Thus the servant of the Pure knew that this flower of life was not for him.

To recover it, she darted forward like a bee, while the invincible lord bore away from her the lotus, torn between his thirst for immortality and the delight for his eyes.

But the Péri danced the dance of the Péris; always approaching him until her face touched his face; and at the end he gave back the flower without regret.

Then the lotus was like unto snow and gold, as the summit of Elbourz at sunset.

The form of the Péri seemed to melt in the light coming from the calix, and soon nothing more was to be seen than a hand raising the flower of flame, which faded in the realm above.

Iskender saw her disappear. Knowing from this that his end drew near, he felt the darkness encompassing him.

F. B.

## SCHÖNBERG

1874 -

### *Verklärte Nacht. Op. 4*

ARNOLD SCHÖNBERG is most widely known as a leader among the ultra-modernists. Born at Vienna, his career was uneventful until he arrived at that stage of it in which his excursions into dissonance evoked the hostile demonstrations of his audiences in the concert rooms of Vienna. For a short time Schönberg lived in Berlin, but he returned to his native city and now divides his time between it and the Prussian capital. The composer became a practitioner of the ultra-modern methods only by gradual stages. His early works are by no means bizarre and make no use of the atonality and polytonality that characterizes his later style. "Verklärte Nacht" ("Transfigured Night") belongs to Schönberg's first period. It was written, as a string sextet, in 1899. The composer made a transcription of the work for string orchestra and this was heard for the first time in America at a concert of the National Symphony Orchestra, New York, March 14, 1921. The title is concerned with the fact that Schönberg based his music upon a poem of that name written by Richard Dehmel. In it it is told how a man forgives the grievous sin of a woman who loves him and how, by his act of self-abnegation, the world seems transfigured.

F. B.

### *Five Pieces for Orchestra. Op. 16*

Schönberg composed these pieces for orchestra in 1909 and they were published in 1912, their first performance having

taken place at a Promenade Concert, London, September 3, 1912. On that occasion they were described on the program as "experiments in dissonance." The reviewer for the *Musical Times* of London declared that "while nobody could reasonably claim that he had not been fairly warned, almost everybody seemed bewildered, if not shocked, at the degree to which Schönberg had carried his protest against all preconceived notions of music and harmony." The Viennese composer, explaining his attitude to chord progressions that sound cacophonous to the majority of music-loving people has said: "The alleged tones which are believed to be foreign to harmony do not exist: they are merely tones foreign to our accepted harmonic system. Tonality is not a hard and fast compulsion which directs the course of music, but a concept which makes it possible for us to give our ideas the requisite aspect of compactness. Beauty does not appear until all unessential detail disappears."

When the *Five Pieces* were performed for the first time, no indication of any programmatic significance was given. But at a second performance of the work in London, given in 1914, Schönberg furnished the program book with titles for each movement. They are as follows: I. "Vorgefühle" ("Pre-sentiments"). II. "Vergangenes" ("The Past"). III. "Der Wechselnde Akkord" ("The Changing Chord"). IV. "Péripétie" ("Peripeteia"). V. "Das Obbligato Recitative" ("The Obbligato Recitative").

F. B.

## SCHUBERT

1797 - 1828

### *Symphony No. 8, in B Minor (Unfinished)*

1. ALLEGRO MODERATO.
2. ANDANTE CON MOTO.

SCHUBERT'S Eighth Symphony is but a fragment. The first two movements are complete. There are nine bars of a Scherzo, and with them the symphony stops; and yet among all of the composer's works not one is more beautiful in ideas or more perfect in form than this. No more of it has ever been found, and no one knows why Schubert abandoned it. The first page of the score is dated, "Vienna, October 30, 1822." The first performance was given at Vienna on December 17, 1865. Since that time the symphony has become one of the favorite numbers on the concert-stage.

The Allegro opens at once and without introduction with an impressive subject given out by the 'cellos and basses. At its close the oboes and clarinets take up a melodious theme pianissimo, the violins accompanying it in an agitated manner. After a short development of this theme the 'cellos enter with a melody which will never cease to fascinate the hearer with its wonderful beauty and grace of motion. After its repetition by the violins in octaves there comes a pause followed by a most passionate declaration in the minor, as if to drown the memory of the former moment of happiness. The beautiful theme again returns, however, and the first part of the movement closes with a struggle between these expressions of perfect happiness and wild passion. The second part opens

with the original subject varied for the basses, which is grandly developed amid full orchestral outburst up to a powerful climax. As it dies away the first theme reenters, and is again treated with charming variety, the whole closing with another climax in which the opening subject forms the material of the Coda.

The Andante begins with an introductory passage in the horns and bassoons, the double-basses accompanying pizzicato, leading up to another lovely theme given out by the violins. After a striking development of this theme the second subject is stated in the clarinets with string accompaniment, repeated by the oboe with the addition of a new phrase, in which the flute joins. The whole orchestra follows with stately harmony, succeeded by an episode which leads up to a new treatment of the second theme in the strings. Then follows the customary repetition in brilliant detail. The Coda is full of melodious beauty, and closes this delightful work.

*Symphony No. 9, in C Major*

1. ANDANTE. ALLEGRO MA NON TROPPO.
2. ANDANTE CON MOTO.
3. SCHERZO. ALLEGRO VIVACE.
4. FINALE. ALLEGRO VIVACE.

The Symphony in C, the last and culminating work of Schubert's genius, is literally his swan song. It was begun in March, 1828, and on the nineteenth of November of the same year he passed away. On the twelfth of December following his death, it was produced at the Redouten-Saal in Vienna, and was repeated in the ensuing March. It was then neglected and forgotten until 1838, in which year Schumann visited Vienna, and, finding the score, obtained permission to take it with him. He at once went to Leipsic, where Mendelssohn was at that time conducting the Gewandhaus concerts, and together the two friends and composers studied it. It did not take them long to discover its beauty, notwithstand-



ing its length. It was performed at the Gewandhaus, March 22, 1839.

The first movement opens with an introductory Andante, the tender, fairy-like melody of which is assigned to the horns alone, afterward repeated by oboes and clarinets. After working up at some length a start is made pianissimo, and a grand crescendo, enlivened by a triplet figure, leads to the Allegro, the strings giving out the bold, decisive first theme answered by the winds in triplets. The second theme, stated in the oboes and bassoons, is in striking contrast with the first, and really establishes the rhythm of the movement. An episode growing out of this theme, and a third broad subject in which the trombones are employed with striking effect, constitute the principal material of the movement. The Coda is long and copious, closing in rather accelerated tempo marked by a repetition of the triplet figure of the initial theme.

The Andante opens with a short prelude in the strings, after which the oboe starts off with the first theme—a quaint, plaintive, bewitching strain which has every characteristic of gypsy music, closing with a significant four-note cadence which seems to have haunted Schubert throughout the rest of the work. The theme is repeated with variation and the addition of the clarinet, after which the oboe gives out a new phrase succeeded by an episode of an agitated, even furious, character, after which the fascinating first theme returns. The second subject, entering pianissimo, is ingeniously treated, and closes with a charming horn episode. The opening subject then returns, this time for oboe, which soon plays its part as accompaniment for a charming solo passage for the 'cello. A change of key, and the second subject returns with fresh treatment. The horn episode is heard again, and the movement closes with the fascinating opening theme.

The Scherzo starts with a unison passage for strings, followed by a boisterous episode in the oboes and horns, in which the four beats already alluded to make themselves felt. The second subject, given out by the strings, with accompaniment of clarinets and bassoons, is light and playful in character. The trio opens with horns and clarinets, leading to a broad

melody in the winds, with string accompaniment, producing a brilliant orchestral effect and with the Scherzo, da capo, the movement closes.

The Finale crowns this extraordinary work with a fitting climax, impetuous and resistless in its rush, with the four beats asserting themselves all through it. After an introduction of a most energetic and sonorous character, the first theme is announced in the oboes and bassoons, with the violins accompanying in triplets of fiery velocity. The second theme is led off by the horns, the violins still in the mad, impetuous sweep of their triplets, and the first half of the movement closes with a working-out of part of the second theme. The second part is fiery in its energy, and closes with an immense crescendo, beginning with the violas, double pianissimo, and spreading over one hundred and sixty-four measures before coming to a final rest.

*Overture to Die Zauberharfe (Rosamunde). Op. 26*

Little remains of the many operas and operettas Schubert composed, except the so-called overture to "Rosamunde," and even this is involved in much confusion, as Schubert never wrote an overture to that drama. The story of the overture is interesting. In 1819 a melodrama called "Die Zauberharfe" ("The Magic Harp") was written by Hofmann for the Theater an der Wien, Vienna. The managers applied to Schubert for the incidental music. He wrote it in a fortnight, and the melodrama, when produced, proved a failure. The overture was greatly praised, especially the Adagio introduction, and it was subsequently used as a prelude to his operetta, "Die Verschwornen." When the overture was published, it was called the overture to "Rosamunde," and the mistake has continued to the present time. The overture which had been previously composed for "Alfonso and Estrella" was adopted by Schubert for "Rosamunde." "Alfonso and Estrella" was written in 1823, but it was not performed until 1854. It was based upon a Spanish subject, and, though brought out by Liszt, and subsequently remodelled and revised both in book

and score, it was unsuccessful. The overture to "Rosamunde," therefore, is the overture to "Die Zauberharfe."

It opens Andante with a few stately chords of introduction, followed by a beautifully melodious theme for oboe and clarinet, the cadence echoed by the strings, the strings in turn taking the theme with responses by oboe and bassoon. An Allegro vivace follows with the theme in the first violins, accompanied only by the other strings. After the repetition of this theme, tutti, the second theme, one of the most beautiful of the great master's melodies, is announced. It is repeated in flute and oboe, and in its close a new rhythm is introduced and carried through a long episode which introduces still another melody. All this thematic material reappears in the development, and the overture closes with a spirited Coda.

### *Serenade*

Schubert's immortal "Serenade" was written in 1826. It is so familiar that it needs no analysis, nor is one necessary from any point of view. It is simply a lovely melody from first note to last, written upon the inspiration of the moment, and yet characterized by absolute perfection of finish and a grace and beauty of which one never tires. It was originally composed as an alto solo and male chorus and was subsequently rearranged for female voices only. The circumstances of its composition as told by Schubert's biographer, Von Hellborn, are of more than ordinary interest. Von Hellborn says:

"One Sunday, during the summer of 1826, Schubert with several friends was returning from Potzleinsdorf to the city, and on strolling along through Währing, he saw his friend Tieze sitting at a table in the garden of the 'Zum Biersack.' The whole party determined on a halt in their journey. Tieze had a book lying open before him, and Schubert soon began to turn over the leaves. Suddenly he stopped, and pointing to a poem, exclaimed, 'Such a delicious melody

has just come into my head, if I but had a sheet of music paper with me.' Herr Doppler drew a few music lines on the back of a bill of fare, and in the midst of a genuine Sunday hubbub, with fiddlers, skittle players, and waiters running about in different directions with orders, Schubert wrote that lovely song."

Various orchestral transcriptions have been made of Schubert's song, among them those by Theodore Thomas, Offenbach, etc.

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## SCHUMANN (GEORG)

1866 -

### *Overture, Liebesfrühling. Op. 28*

THE overture, "Liebesfrühling," originally entitled "Frühlingsfeier" ("Spring Festival"), was first performed in 1891 in Berlin, and is written in strictly symphonic style. It begins with an agitated movement in the wood winds. The 'cellos give out the principal theme, very passionate in character, which is subsequently extended in the wood winds. After development the theme is resumed in the violins and violas, accompanied by a melodious figure and leading to the second theme in the wood winds, the clarinet having the principal melody, accompanied by another melodious figure in the violins. After further development the recapitulation occurs, introducing the first and second themes, the overture closing with a joyous climax.

### *Overture to a Drama. Op. 45*

Georg Schumann's "Overture to a Drama" was first performed at Cologne in 1906. The composer has left no hint as to the special drama he had in mind. Four measures lead to the first theme, given out by the strings, which, after development, is taken in full orchestra, with a subsidiary passage in flute and clarinet. A connecting passage appears in the second violins and 'cellos, with accompaniment in the clarinets and harp arpeggios, leading to the second theme, taken at first in 'cellos, clarinets and English horn, and then in full orches-

tra. It is next sung by clarinet over string harmony, leading to a section where a thematic passage appears in English horn and bass clarinet, anon taken in the strings. Development, recapitulation and the Coda occupy the remainder of the overture which closes with a fortissimo chord.

*Serenade. Op. 34*

The composer has appended the following program to the score of "Serenade," op. 34, which explains the meaning:

"The serenade before us portrays the story of a rejected lover. *First movement*—Merry procession of the participants, in which, however, the enemy and the scoffer make themselves noticeable. *Second movement*—Spookishness of the night. Secret meeting of the enemy and the scoffer. *Third movement*—Serenade. *Fourth movement*—Intermezzo, rejection. *Fifth movement*—The lover retires in anger, amidst the derision and scoffing of the enemy, and makes use of the folksongs, 'The nobleman is a millsack,' 'There lives a miller by yonder pond—run, miller, run.'"

The composer's program is but another example of the absurdly humorous vein which runs through many of his works. The opening movement, "Auf dem Wege" ("On the Way"), an Allegro, opens with a noisy introduction, evidently describing the "procession," followed, after a sprightly episode, by a lively duet between the strings and wood winds which we may infer relates to the "enemy" and the "scoffer." The noisy passage is repeated, but is finally lost during the pianissimo closing of the movement. The second movement, "Nachtllicher Spuk" ("Spookishness of the Night"), a Presto, opens with a brief introduction followed by another duet similar to that in the first, showing that the "enemy" and "scoffer" are still at their malicious work. The third movement, "Ständchen" ("Serenade"), is a delightful melody of the romantic sort for clarinet with harp accompaniment. The Intermezzo, fourth movement, is a short melodic episode which forms a transition to the fifth movement, "Finale," a burlesque Presto, which brings the whimsical "Serenade" to an end with a

Tarantella rhythm of a rollicking sort and yet brilliantly and skilfully constructed.

*Variations and Double Fugue on a Jolly Theme, Op. 30*

The "Burlesque Variations and Double Fugue on a Jolly Theme" hardly need explanation. Their humor is apparent in every variation as well as the composer's remarkable knowledge of orchestral resources. A brief introduction leads to an announcement of the theme in the first violins with accompaniment in the other strings. On this theme the composer has made ten variations which differ materially from each other, but all retaining the spirit of burlesque. It is manifest even in the Funeral March and the double fugue, which notwithstanding its technical character, adds its contribution of fun to the "Jolly Theme."

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## SCHUMANN (ROBERT)

1810—1856

### *Symphony No. 1, in B Flat. Op. 38*

1. ANDANTE UN POCO MAESTOSO. ALLEGRO MOLTO VIVACE.
2. LARGHETTO.
3. SCHERZO. MOLTO VIVACE.
4. FINALE. ALLEGRO ANIMATO E GRACIOSO.

SCHUMANN'S First Symphony, in B flat, was written in 1841, and was first performed at the Leipsic Gewandhaus concerts, under Mendelssohn's direction, March 31 of that year. According to Hanslick, Schumann himself characterized it as the "Spring Symphony."

The first movement is prefaced with a brief introduction of a passionate and earnest character, its opening phrase, given out by the horns and trumpets, playing an important part in the progress of the movement. In the development there are sombre suggestions; but with a sudden change in the harmony, the flute is heard with a more cheering tone, the violins rush on, and with a grand sweep the whole orchestra opens the fresh and vigorous Allegro, its first theme being similar to that of the Andante. The second theme, prefaced in the horns and given out by the clarinet with viola accompaniment, is a unique and thoroughly characteristic melody. As it develops it gathers fresh life and force. New and piquant phrases are introduced, and blend with it, one of them forming a charming accompaniment to the first theme. The Coda is constructed freely and broadly, and works up to a climax leading at last, after a pizzicato passage, to a joyful rhythmical song given out first by the strings and then by full orchestra.

The Larghetto movement is a grand fantasie, full of pas-



sionate devotion and almost religious in its character, showing unmistakably the influence of Beethoven. Its opening theme is given out by the violins and then repeated by the 'cellos, a new and characteristic phrase appearing in the accompaniment. Again it appears in the oboes and horns, most ingeniously varied. Its treatment on each reappearance grows more elaborate, and fresh phrases wander from one instrument to another.

The beautiful fantasie finally dies away, and with slight pause the Scherzo opens with a vigorous theme which has already been indicated in the close of the Larghetto. As opposed to it Schumann has written two trios in different rhythms. The first is thoroughly original, and rich and tender in its harmony. The second is equally characteristic, and clearly enough reveals the union of Schumann's romantic style with the old minuet form. At the close of the Scherzo the first trio again appears, and the movement ends with a diminuendo.

The Finale begins with a scale passage, which is a prominent feature in the movement. Its first theme is fresh, gay, and vigorous, and after its statement leads to an interesting dialogue in which a new and lively subject and the scale passage of the opening take part. The second theme is full of joyous contentment, and in the development the first theme appears opposed to it, with freshly varied treatment, until the brilliant and powerful close is reached.

*Symphony No. 2, in C Major. Op. 61*

1. SOSTENUTO ASSAI. ALLEGRO MA NON TROPPO.
2. SCHERZO. ALLEGRO VIVACE.
3. ADAGIO ESPRESSIVO.
4. ALLEGRO MOLTO VIVACE.

Schumann's C Major Symphony No. 2\* was sketched in 1845 and completed in 1846. It was first performed at a

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\* The C major is in reality the Third Symphony, though numbered as the Second, and in order of date follows the B flat, D minor, and E—known as the "Overture, Scherzo, and Finale."

Leipsic Gewandhaus concert, under Mendelssohn's direction, November 5, 1846.

The prelude, which introduces the first movement, is in the nature of an overture to the symphony, setting forth its story. Its opening theme will be found in each of the movements, and it also foreshadows the leading theme of the first. It is given out by the trumpets, horns, and trombone, with harmonious accompaniment by the strings. After a few bars a romantic phrase appears in the accompaniment for the wood winds, which is also repeated in the other movements. As the introduction progresses the time is accelerated, and a new subject is assigned to the flutes and oboes, which leads up to the principal theme—a resolute, energetic melody followed by a vigorous phrase, already heard, but now appearing with a fresh accompaniment and leading to the second theme, of a less energetic character, which closes the first part of the movement. The second part is devoted to the elaborate development of this thematic material, which leads up to a return of the first theme, after a long organ-point in the basses, with unique wind accompaniment. In the Coda, after a treatment of associated subjects, the trumpets take up the opening of the prelude again, this time in sonorous and aggressive style.

The Scherzo shows us Schumann in one of his rare joyous moods. Its first theme is given out by the violins, to which a counter-theme is opposed, with an accompaniment in contrary motion. The Scherzo has two trios. The first is a melody in triplets, divided between the wood winds and strings. The second, which is more subdued, is taken by the strings in full harmony. In the return the trios are displaced by the first theme; and in the Coda the trumpets and horns, with scale accompaniment by the violins, again give out the theme of the prelude.

The Adagio is in marked contrast to the preceding movements, expressing tenderness and devotion instead of conflict. Without introduction the strings alone sing a passionate love-song, the oboes and clarinets subsequently adding their voices to the beautiful strain. A brief interlude leads to the second theme, assigned to the strings, accompanied by the trumpet

and horns. After its statement the love-song is repeated by the violins in octaves trilling downward, the wood winds closing it. The second part closely resembles the first and closes peacefully, with no allusion to the trumpet theme of the prelude.

The Finale begins with a rapid scale-passage leading up to the martial first theme. The transition to the second theme is characterized by vigorous and striking rhythms. The theme itself, suggestive of the Adagio, is given out by the violas, 'cellos, clarinets, and bassoons, accompanied by the violin scale-passage mentioned above and the wind instruments in triplets, and gradually leads to a return of the first subject. The end of the conflict is marked by a climax in which the trumpet theme is again heard. After suggestive rests the oboe intones a simple theme, but full of joy and victory, which is worked up to a climax. It then appears broader and more freely for the strings, and from this point moves on to the close like a grand hymn of thanksgiving, the trumpet theme making its last appearance near the end.

*Symphony No. 3 (Rhenish), in E Flat. Op. 97*

- |                    |             |
|--------------------|-------------|
| 1. ALLEGRO.        | 3. ANDANTE. |
| 2. SCHERZO.        | 4. LENTO.   |
| 5. ALLEGRO FINALE. |             |

The Symphony in E flat, though numbered the Third, was the Fourth in order of composition, and is familiarly known as "The Rhenish," the title being derived from the impressions of life in the Rhineland made upon the composer. It was sketched and instrumented between November 2 and December 9, 1850, in which year Schumann was the municipal director of music at Düsseldorf. Its first performance took place in that city, February 6, 1851.

The first movement opens without introduction, the first theme being at once given out by the violins. After short development it is heard again with increased animation, and leads up to a lively second theme in the oboes, bassoons, and

clarinets. The elaboration of these two themes is long and skilful.

The Scherzo begins with a characteristic theme given out by the violas, bassoons, and 'cellos — a melody which is fairly replete with good-nature and old-fashioned humor. After its development a second lively theme occurs and leads up to a subject given out by the clarinets, horns, and bassoons, corresponding to the trio, and full of color. After its statement the principal theme returns and is ingeniously varied.

The Andante opens with a quiet and beautiful melody for the bassoons and clarinets. The movement is serene and sentimental throughout, and prepares the way for the succeeding Lento, the inspiration of which has been outlined by Schumann himself. It is marked "Feierlich." The composer at first superscribed the movement, "In the character of accompaniment to a solemn ceremony." This ceremony was the festivity in the cathedral of Cologne consequent upon the elevation of Archbishop von Geissel to the rank of Cardinal, which he had witnessed. When the symphony was published, however, he erased the superscription, explaining his action by saying: "One must not show the people his heart. A more general impression of a work of art is better for them; then at least they will make no false comparisons." Its foundation is a broad and unmistakably ecclesiastic harmony given out in a solemn and stately manner in the trombones, and on this foundation he builds up an elaborate contrapuntal structure which retains the same ecclesiastic form, with added richness and brilliancy. The Finale is written in strict form, and introduces new and fresh themes, with the exception of the appearance of the ecclesiastical motive, of which the principal one is the most striking.

*Symphony No. 4, in D Minor. Op. 120*

1. INTRODUCTION.
2. ALLEGRO.

3. ROMANZA.
4. SCHERZO AND FINALE.

Schumann's Fourth Symphony, really his Second, was originally written in 1841, but was not revised and put into its

present form until 1851. Its title is "Symphony No. 4, D minor, Introduction, Allegro, Romanza, Scherzo, and Finale, in one piece," the parts passing into one another without pause, and united by the use of subjects already stated.

The Introduction opens with a theme in the violas and 'cellos of a somewhat melancholy character, and after its brief development, with a gradually accelerated tempo, the Allegro enters with a theme dry and difficult in its contents, but used with masterly effect in its development, and presenting unusual strength, in spite of its unmelodious nature. Though there is a second theme, more gracious in style, the first dominates the whole first part of the movement. After the usual repeat the second part is treated in the style of a free fantasia, with entirely new material, in which respect Schumann makes a wide departure from the established forms. It is built up mainly on two episodes — the first given out with full strength by the winds, and in the repeat by the strings, and the second by the violins. The entire second part is devoted to the elaboration of these two episodes in a bold and striking manner, and it closes with fiery emphasis, in strange contrast with the movement to which it leads.

A single chord binds it to the Romanza, which opens with a simple, plaintive, and exquisitely refined melody. It is given out by the oboes and 'cellos, with the strings pizzicato. A short phrase follows in the violas. Then succeeds a passage from the Introduction which reminds us that this tender Romanza is filling its part in the general symphonic design. A repetition of its phrase leads to a second subject given out by the strings, while a solo violin heightens the beautiful effect with a variation on the principal theme. The movement closes with the tender song that opens it.

The Scherzo opens with a strong, energetic theme in full orchestra, except trombones, which has few reminders of the ordinary Scherzo lightness and caprice. The second part, however, is more gracious, and the Trio is soft and dreamy. At its close the Scherzo reappears, followed by the Trio, in the midst of which there is a moment of restlessness, as if the instruments knew not which way to turn. Instead of leading

back to the Scherzo the music diminishes in tone as if it would disappear, when suddenly the winds give out a melodious phrase leading into the Finale. The short introduction, which contains familiar material, prepares the way for the opening theme, which is also familiar, as it has appeared in nearly the same form in the first movement. At its close occurs a subject, only a bar in length, which plays an important part in the final development. The second theme is an odd mixture of fancy and frolic. After the customary reprise Schumann gives himself up to his mood, quitting the first subject altogether and elaborating the second until in the Coda we meet with a new and unexpected theme. The Finale closes presto with a genuine Italian stretta.

*Overture, Scherzo and Finale, Op. 52*

The "Overture, Scherzo and Finale" was first performed at the Gewandhaus Concert, in Leipzig, on December 7, 1841, at which concert the D minor Symphony of the same composer, was also played.

The year 1841 was an unusually busy one for Schumann, for his happy surroundings stimulated him to enter the field of orchestral composition, and with his usual energy he sketched in rapid succession his first Symphony in B flat, the fourth in D minor, and the Sinfonetta, as he first called his opus 52. The latter work, not having any slow movement, he revised in 1845, and then published it under the title: "Overture, Scherzo and Finale."

The Overture, though slighter than Schumann's other symphonic movements, is full of grace and spirit. It abounds in the peculiar veins of delicate feeling and fancy which distinguish his works; and it would be difficult to find a work of his which unites his most pleasing characteristics in so short a form. The Scherzo is peculiarly stamped with that individuality which gained his symphonies such high rank, and all of which contain Scherzos of extraordinary merit. The tripping dotted rhythm, 6-8 time, prevails throughout, and is relieved

in the Trio by a graceful phrase in 2-4 time. Both Scherzo and Trio are repeated, closing with a reminiscence of the first movement and a few bars from the Scherzo. The Finale assumes a more legato character in the first part, while the second half introduces a new theme, which, by its obstinate and uncompromising rhythm, is in strong contrast to the former.

*Overture to Genoveva. Op. 81*

"Genoveva," the only opera Schumann attempted, was composed in 1847, and was first performed in Leipsic in 1850, Schumann himself conducting the work. It did not prove a success and was withdrawn after a few presentations, but the overture still retains its place on concert programs. The story, briefly told, is as follows: Genoveva is married to the Knight Siegfried and is devotedly attached to him. During his absence in the wars, Golo makes overtures to her and attempts to effect her ruin. Being repulsed, he accuses her to Siegfried of infidelity with Drago, one of the servants. When Siegfried returns, he orders her to be put to death. The attendants, to whom the execution of the penalty is intrusted, merely leave her in the forest to die. When Golo's treachery is discovered, he seeks Genoveva, finds her in the forest, and Siegfried and she are reconciled, while Golo is executed.

The introduction to the overture is exceedingly sombre in character, with marked dissonances and a plaintive passage in the violins, which may indicate Genoveva's grief at Siegfried's wrath and her banishment from the castle. The main section opens with a restless, passionate theme in the violins, with 'cello accompaniment, followed by a charming hunting passage in the horns, continued by the oboes and flutes. After the free fantasia, the violins and violas lead, fortissimo, to the third part, after the usual development. The Coda, based upon the second theme, holds its way until at last the trombones bring the overture to an exultant close.

*Overture to The Bride of Messina. Op. 100*

In 1850 Richard Pohl, a student friend of Schumann, sent him Schiller's tragedy, "The Bride of Messina," arranged as an opera libretto with the suggestion that he should set it to music. Perhaps remembering the fate of "Genoveva," he could not make up his mind to compose an opera upon the subject. That he was very much interested in it, however, is shown by his writing an overture to it, which was performed in Leipzig in 1851. While it is not generally considered a fitting overture to the story, yet it has many strong passages, especially the romantic second theme. As the overture is so rarely performed it hardly needs a closer description than to say it is in the ordinary form with a sombre introduction and a middle section which is deeply infused with the romantic spirit. It was also written at a time when Schumann's power of construction was visibly weakening.

*Overture to Manfred. Op. 115*

The music to "Manfred" was written in 1848, in the same year as the composer's opera "Genoveva," and was first performed in 1852 at Weimar. It is based upon Byron's drama of the same name, the entire music consisting of entr'actes and incidental numbers, sixteen in all. As compared with his other concert overtures it is supreme in its excellence. The overture opens with a single bar of three agitated chords, leading, after a pause, to an introduction, the oboe announcing a wild, passionate theme, continued in the violins and leading to the main section of the overture, which is reached in a powerful climax, following which the principal theme, marked "in passionate tempo," is given out. After its energetic development another theme appears, a plaintive melody, which may stand for Astarte. This is followed by two episodes, the one very vehement and the other more tranquil. The first subject reappears, marked "with more force," and is followed by a new subject in strings and bassoons. The new theme



is developed with great energy and is followed by a reprise of the original subject newly developed and very impressive in character. A short Coda embodies the principal idea of the introduction, and the overture comes to a close with a passage suggesting the death of Manfred.

*Paradise and the Peri*

Schumann's secular oratorio, "Paradise and the Peri," was written in 1843, and first performed at the Gewandhaus, Leipsic, December 4 of that year. Its first performance in England was given June 23, 1856, with Madame Jenny Lind-Goldschmidt in the part of the Peri. The text is taken from the second poem in Moore's "Lalla Rookh," and was suggested to Schumann by his friend Emil Flechsig, who had translated the poem. The oratorio is written in three parts, for solo voices, chorus, and orchestra, the principals being the Peri, soprano; the angel, alto; the King of Gazna, bass; a youth, tenor; the horseman, barytone; and the maiden, soprano. The choruses are sung by Indians, angels, houris, and genii of the Nile, and the part of narrator is divided among the various voices.

After a brief orchestral introduction, the narrator, alto, tells the story of the disconsolate Peri at the gate, and introduces her in the first solo ("How blest seem to me, vanished Child of Air!"), a tender, beautiful melody, characterized by romantic sentiment. The narrator, tenor, introduces the angel, who delivers her message to the Peri ("One Hope is thine"), to which the latter replies in a sensuous melody, full of Oriental color ("I know the Wealth hidden in every Urn"). The narrator introduces at this point a quartet ("Oh, beauteous Land"), in which the two trebles, tenor, and bass alternate, followed by a full, powerful chorus ("But crimson now her Rivers ran"). A weird march, fairly barbaric in its effect, indicates the approach of the tyrant of Gazna, and introduces the stirring chorus of the Indians and conquerors ("Hail to Mahmoud!"). The tenor narrator describes the youthful

warrior standing alone beside his native river and defying the tyrant. Once more the chorus shouts its greeting to Mahmoud, and then ensues a dialogue in recitative between the two, leading up to the youth's death and a double chorus of lamentation ("Woe! for false flew the Shaft"). The tenor narrator describes the flight of the Peri to catch the last drop of blood shed for liberty; and then all the voices join with the soprano solo in a broad, strong, exultant Finale ("For Blood must holy be"), which is one of the most effective numbers in the work.

The second part opens in the most charming manner. The tenor narrator pictures the return of the Peri with her gift, leading up to the angel's solo ("Sweet is our Welcome"), which preludes a brief choral passage for sixteen female voices. After the narrator's declaration of her disappointment, the scene changes to Egypt, and in a dainty, delicate, three-part chorus the spirits of the Nile are invoked not to disturb the Peri. Her lament is heard ("O Eden, how longeth for thee my Heart!"), and the spirits now weave a gentle, sympathetic strain with her song. A long tenor narration follows ("Now wanders forth the Peri sighing"), describing the pestilence brooding over the Egyptian plains, set to characteristic music. The scene of the maiden dying with her lover is full of pathos, and contains two exquisite numbers—the narrative solo for mezzo-soprano ("Poor Youth, thus deserted"), and the dying love-song of the maiden ("Oh, let me only breathe the Air, Love!"). The scene closes with a sweet and gentle lament for the pair ("Sleep on"), sung by the Peri, followed by the chorus, which joins in the pathetic farewell.

The third part opens with a lovely chorus of houris ("Wreath ye the Steps to great Allah's Throne"), interspersed with solos and Oriental in its coloring. The tenor narration ("Now Morn is blushing in the Sky"), which is very melodious in character, introduces the angel, who in an alto solo ("Not yet") once more dooms the Peri to wander. Her reply ("Rejected and sent from Eden's Door") is full of despair. The narration is now taken by the barytone, in

a flowing, breezy strain ("And now o'er Syria's rosy Plain"), which is followed by a charming quartet of Peris ("Say, is it so?"). Once more the barytone intervenes, followed by the Peri; and then the tenor narrator takes up the theme in a stirring description of the boy nestling amid the roses, and the "passion-stained" horseman at the fountain. The alto proclaims the vesper call to prayer, and the tenor reflects upon the memories of the wretched man as he sees the child kneeling. The solo barytone announces his repentance, followed by a quartet and chorus in broad, full harmony ("Oh, blessed Tears of true Repentance!"). The next number is a double one, composed of soprano and tenor solos with chorus ("There falls a Drop on the Land of Egypt"). In an exultant, triumphant strain ("Joy, Joy forever, my Work is done!") the Peri sings her happiness, and the chorus brings the work to a close with the heavenly greeting ("Oh, welcome 'mid the Blessed!").

■

## SCRIABIN

1872—1915

### *Symphony No. 3 in C. Op. 43*

**S**CRIABIN'S Third Symphony, entitled "Le Divin Poème," is written in three sections, Luttés ("Struggles"), Voluptés ("Sensual Pleasures"), and Jeu Divin ("Divine Joy"), though the three sections move along continuously. In the introduction, the main theme appears in the basses answered by the trumpets and taken up in the first violins and wood winds. The first movement begins with this theme in the violins and is taken up in the basses and gradually works up to a climax. As it dies away a hymn-like theme appears in the muted strings. The second melody follows in the wood winds with violins and bass accompaniment, this in turn followed by a theme reminiscent of the "Dresden Amen" in a long tremolo, the trumpets giving out their original theme, to full accompaniment. After recapitulation the main theme appears in the horns, the violins in agitated accompaniment. The close of the section is vehement, gradually dying away and leading to the second section without halt. A slow, tender melody appears in the wood winds and horns and later in the strings, the trumpets repeating their call in the first section. This melody, growing more and more passionate, is broken by a strong passage in the horns which finally give out in unison a joyous measure, the basses sounding the trumpet call inverted, leading to the Finale. Over a lively movement in the strings, the trumpets sound a variation of their call. A second melody follows in the oboes and 'cellos against the harmony of wood winds and horns, which is suddenly interrupted by the return of the

first melody. After development the episode of the unison horns and inverted trumpet call returns. Toward the close there is a return of the main theme of the first section and the section ends with the legend and the call in unison.

*Le Poème de l'Extase, Op. 54*

Scriabin began his "Poem of Ecstasy" at Lausanne, Switzerland, in 1907 and completed it in January, 1908. Modest Altschuler, the conductor of the Russian Symphony Orchestra, visited the composer at his Swiss villa in 1907 and has stated that Scriabin sought to express in his "Poem of Ecstasy" "something of the emotional (and therefore musically communicable) side of his philosophy of life. Scriabin is neither a pantheist nor a theosophist, yet his creed includes ideas somewhat related to each of these schools of thought. There are three divisions in his poem: 1, His soul in the orgy of love; 2, The realization of a fantastical dream; 3, The glory of his own art." It was Mr. Altschuler's orchestra which gave the first interpretation to the "Poem of Ecstasy" at New York, December 10, 1908. Dr. A. Eaglefield Hull, who wrote a work on the Russian composer, declared that the basic idea of Scriabin's work "is the ecstasy of untrammelled action, the joy in creative activity." The prolog (*Andante, Lento*) contains, Dr. Hull says, "two motives which may be said respectively to symbolize human striving after the ideal and the ego theme (in the clarinet) gradually realizing itself." The main movement (*Allegro volante*) begins with a theme which is symbolic of the soaring flight of the spirit. With this the two motives of the prolog are combined. The second subject (*Lento*) includes a violin solo, which is typical of human love. There is a third subject, in the trumpet, imperious in character, which is a summons to the will to rise up. The material is now subjected to development, much of it of a stormy and defiant character. A recapitulation follows. its ecstatic quality culminating in a grandiose epilogue.

F. B.

## SIBELIUS

1865—

### *Symphony No. 1 in E Minor, Op. 39*

1. ALLEGRO ENERGICO.
2. ANDANTE MA NON TROPPO LENTO.
3. SCHERZO.
4. FINALE QUASI UNA FANTASIA.

**S**IBELIUS' First Symphony was composed in 1899 and was first brought to performance about three years later. The first movement opens with a passage for clarinet, accompanied by a roll on the drums and leading to the first theme in the first violins with accompaniment in the other strings. The development leads up through a crescendo to a climax which dies away in the violins and violas, and is followed, after developments of the first theme in the flutes, by the second theme in the wood winds, which gradually reaches a climax. A free fantasie in the first theme, with references to the second, leads up to the recapitulation. A crescendo leads to another climax, again diminishing, and a third climax closes the movement.

The second movement opens with a theme in the first violins and 'cellos, followed by a contrasting melody in the bassoons, accompanied by the wood winds. After development the horns give out another subject with harp arpeggios. The first theme reappears and reaches a climax and the movement ends.

The third movement is in the regular Scherzo form. The last movement opens with a subject based upon the clarinet melody in the first movement, followed by the first theme in the wood winds over a roll of the drums. This material is developed and leads to a fortissimo climax, after which the

second theme is stated by the violins. After restatement of the first and second themes, another climax ensues and after its subsidence, the solo clarinet takes up the second theme, which is worked up to another climax, bringing the work to its close.

*Symphonic Poem, The Swan of Tuonela, Op. 22*

The "Swan of Tuonela" is the third part of the symphonic poem "Lemminkäinen" which is rarely played in its entirety. The score inscription sets forth "Tuonela, the Kingdom of Death, the Hades of Finnish mythology, is surrounded by a broad river of black water and rapid current, in which the Swan of Tuonela glides in majestic fashion and sings." Rosa Newmarch in her biography of the composer has sufficiently described the composition:

"The majestic but intensely sad, swan-like melody is heard as a solo for cor-anglais, accompanied at first by muted strings and the soft roll of drums. Now and then this melody is answered by a phrase given to first 'cello or viola, which might be interpreted as the farewell sigh of some soul passing to Tuonela. For many bars the brass is silent, until suddenly the first horn (muted) echoes a few notes of the swan melody with the most poignant effect. Gradually the music works up to a great climax, indicated *con gran suono*, followed by a treble *pianissimo*, the strings playing with the back of the bow. To this accompaniment, which suggests the faint flapping of pinions, the swan's final phrases are sung. The strings return to the natural bowing and the work ends in one of the characteristic, sighing phrases for 'cello."

*Symphonic Poem, Finlandia, Op. 26, No. 7*

The symphonic poem "Finlandia" is a tone picture of Finnish life reflected in the sentiment of an exile on his return home. The introduction begins with a brief but vigorous theme in the brasses, responded to in the wood winds, and followed by a pathetic passage in the strings. This material leads to an episode in which the opening theme appears in the

strings. A change is made to Allegro and a more cheerful theme appears in the strings, followed by a second subject in the wood winds, afterwards taken by the strings, and then by the 'cello and first violin. The development of this material closes the work.

### *Valse Triste*

The weird "Valse Triste" is part of the music which the composer wrote for a drama called "Kuolema" or "Death." The strange music is thus explained in the program of the strange story:

"It is night. The son, who has been watching beside the bedside of his sick mother, has fallen asleep from sheer weariness. Gradually a ruddy light is diffused through the room: there is a sound of distant music: the glow and the music steal nearer until the strains of a valse melody float distantly to our ears. The sleeping mother awakens, rises from her bed and, in her long white garment, which takes the semblance of a ball dress, begins to move silently and slowly to and fro. She waves her hands and beckons in time to the music, as though she were summoning a crowd of invisible guests. And now they appear, these strange visionary couples, turning and gliding to an unearthly valse rhythm. The dying woman mingles with the dancers; she strives to make them look into her eyes, but the shadowy guests one and all avoid her glance. Then she seems to sink exhausted on her bed and the music breaks off. Presently she gathers all her strength and invokes the dance once more, with more energetic gestures than before. Back come the shadowy dancers, gyrating in a wild, mad rhythm. The weird gaiety reaches a climax; there is a knock at the door, which flies wide open; the mother utters a despairing cry; the spectral guests vanish; the music dies away. Death stands on the threshold."



## SINIGAGLIA

1868 -

### *Overture, Le Baruffe Chiosotte. Op. 32*

THE overture to "Le Baruffe Chiosotte" was first performed in 1907, and was inspired by Goldoni's comedy of that name, the story of which is quite simple, being but a picture of life in the fishing village of Chiozzo, with its quarrels among the gossiping women, an episode of the quarrel between the lovers Lucietto and Tita Nane, the interference of the magistrate, who reconciles the lovers, silences the gossips, and restores order, after which the mercurial crowd indulges in a feast of good things and a dance. The overture opens with a theme given out fortissimo in full orchestra. After elaboration a second theme appears in the oboe, eventually extending in the first violins, and carried on with gradually increasing tempo until another theme appears, suggesting that of the opening. With each new theme the time accelerates, and now a tripping passage occurs in the wood winds, leading to a repetition of the second and taken in the violins. The third theme reappears, followed by the first, which is repeated. A brief Coda closes the lively and animated overture, which is as breezy as the picturesque scenes it describes in tones.

### *Suite Piemontesi, Op. 36*

The "Suite Piemontesi" of Sinigaglia is not only interesting in itself but also because it is rare that the Italian writers give themselves to composition for the orchestra.

The suite is written in four movements. The first, an Allegretto ("Over Woods and Fields") opens with a theme, which is heard again in the Finale and is followed by a subject in the clarinet and oboe. After a change of time, a new theme appears in the horn, repeated by the 'cello. The solo violin next brings out a new subject, followed by still another theme in the muted first violins. After another change of time a subject is stated in the flute, English horn and harp, after which the horn theme already mentioned returns in the clarinet with string accompaniment, followed by the recurrence of the violin solo, which closes the movement.

The second movement ("A Rustic Dance") opens with an introduction, after which the leading theme is given out in solo violin and oboe. After development, a new theme appears in the violas, 'cellos and wood winds. An episode in the violas and bassoons, leading after development to a repetition of the first theme, closes the movement.

The third movement ("In the Sacred Mountains") begins with a charming theme given out in the horns, with accompaniment in the double basses and 'cellos, following which a bell motive is heard leading to a theme in the clarinet. It is repeated in the violins and the bell motive recurs. The first theme is again heard in much amplified form and with very effective harp accompaniment. The bell motive returns and gently closes the movement.

The final movement ("Piedmontese Carnival") begins after a brief introduction with the opening theme of the first movement given out fortissimo in full orchestra. After a subject in the trumpet and first violins, and another in the trombone and strings, as well as some subsidiaries, have been developed, the first subject ends the movement in spirited style.

## SMETANA

1824-1884

### *Symphonic Poem, Má Vlast*

UNDER the general title of "Má Vlast" ("My Fatherland") Smetana, the Bohemian composer, left a cycle of six symphonic poems, dedicated to the city of Prague, entitled "Vyšehrad," "Vltáva," "Sárka," "Zčeskjáň lukův a hájův" ("From Bohemia's Fields and Groves"), "Tábor" ("The Hussite Fortress"), and "Bláňík," the mountain in which the Hussite warriors sleep, awaiting the resurrection. Of these six the "Vyšehrad," "Vltáva," and "Sárka" are the three usually performed in the concert-room.

The "Vyšehrad" is the first in the cycle, its program in brief being "Thoughts engendered in the poet's mind on beholding the famous fortress and reflecting upon the glorious life there in its palmy days, its subsequent important struggles and final ruin." The movement is free in its form. The introduction begins with a stirring national subject in two harps. After a few measures the remaining instruments take the melody one after the other, the harps still combining, interwoven with trumpet calls gradually increasing in power and leading to a climax in full orchestra. As it dies away, the strings take up an Allegro subject, which is a modification of the original theme in fugal form, bringing this section to a brilliant close. A melodious second subject follows, which is skilfully elaborated. In the conclusion the opening subject returns in modified form."

The second poem, "Vltáva," better known as "The Moldau," is the most beautiful of the series for its melodic

charm. It describes the River Moldau, the scenes through which it flows, natural beauties, historic spots, the revels of the wood and water nymphs, and the Rapids of Saint John. It begins with a delicate rippling passage in flutes, with pizzicato accompaniment in the violins and harp, picturing most vividly the movement of the water. It is next taken in the strings over a beautiful melody in first violins, oboe, and bassoon, horns and harp joining in the harmony. Hunting calls are now heard in the horns over the river motive, and as they die away a lively wedding dance is worked up to a climax of gaiety. As it in turn subsides, the wood winds announce sustained harmonies, and the flute with strings, horn, and clarinet accompaniment give out the nymphs' dance, which is followed by an impressive passage in horns, trombones, and tuba. The ripple of the river is heard again, and gradually leads up to the description of the rapids, reaching a powerful fortissimo. Then with extended decrescendo the movement, which is one of expressive beauty throughout, comes to a close.

"Sárka," the third of the poems, is based upon the story of the Bohemian Amazon. Disappointed in love, she swears vengeance upon the whole race of men. The knight Ctirad takes the field against her, and as his warriors are advancing finds Sárka bound to a tree. She cunningly pretends to have been maltreated by her sisters. Overcome by her beauty and desiring to possess her, he sets her free. During a carousal of his soldiers, Sárka gives a horn signal, to which her companions in the forest respond. Falling upon the soldiers, sleeping after their revels, they slay them all. The poem opens with a theme for violins describing Sárka's rage against men. A second subject of a light, simple character describes the march of Ctirad's warriors through the forest. This is interrupted by a sudden outcry twice heard. A duet for 'cello and clarinet follows, giving place evidently to a love passage, which is freely developed and followed by a fanfare, introducing another theme of a jubilant character. As it dies away, a lovely melody is sung by the clarinets, describing Sárka's summons to her sisters. The concluding

part of the movement is marked *Frenetico*, and is indeed a frenzy of instrumentation, portraying Sárka's revenge.

*Overture to The Sold Bride*

"Die verkaufte Braut" ("The Sold Bride"), one of the most successful and beautiful of modern operas, was first produced in 1895. Its overture was first known as "Lustspiel," or "Comedy Overture," and is considered the gem of the work. The story of the opera is a simple one. Hans, the step-son of the peasant Micha, after being driven from home, returns and falls in love with Marenka. Her mother consents to the proposal of Kezal, the marriage broker, that she shall marry Wenzel, Hans' half-brother. Then the broker offers a bribe to Hans if he will abandon his claim. Hans agrees provided Marenka will marry "the son of Micha." Marenka is grieved at the seeming abandonment, but at last Hans reveals himself and all are happy. The first theme of the overture is announced in the violins, violas, 'cellos, and wood winds in unison, with a stately accompaniment of chords in the brasses with tympani. This theme is most ingeniously elaborated in fugal form and worked up to a climax, after which it is given out in unison as in the beginning. The second theme is announced in the oboe with clarinet, bassoon, horn, and second violin accompaniment. It is very brief, and is followed by a charming theme in violins and 'cellos. The first theme then returns in the wood winds, and next in the strings, whereupon the fugal elaboration is resumed, leading to a *fortissimo*. After further development the first theme returns in the same form as in the beginning. Further development follows, after which the Coda, based on the first theme, brings the overture to an animated close.

## SOWERBY

1895 -

### *Overture, Comes Autumn Time*

LEO SOWERBY, who was born at Grand Rapids, Michigan, received his musical training at the hands of Arthur Olaf Anderson (composition) and Calvin Lampert (piano). In 1921 he was awarded the Prix de Rome, the first American composer to win it. The overture "Comes Autumn Time" was in the first instance composed for organ and, in that form, was produced by Eric DeLamarter at an organ recital given at the Fourth Presbyterian Church, Chicago, in October, 1916. Mr. Sowerby then arranged the piece for orchestra and it was performed for the first time the following year at a concert of Sowerby's works given in Chicago under the direction of DeLamarter. The score, which was published with a dedication to Alice DeLamarter in 1920, contains on a flyleaf the poem "Autumn" by Bliss Carman, beginning: "Now when the time of fruit and grain is come."

The work begins (Joyously, animato e giocoso) with the principal theme in the bass clarinet, horns and lowest strings. A transitional passage for the wood winds leads to the second subject, which is announced by the flutes and celesta, the harp and clarinet lightly accompanying it. The development section mainly is concerned with the principal theme. In the recapitulation the second subject makes its appearance first, the principal theme following later. The overture closes with a Coda of brilliant character, based on the second theme with occasional suggestions of the first.

## SPOHR

1784 - 1859

### *Overture to Jessonda*

THE overture to the opera "Jessonda," the text by Edouard Gehe, and based upon Lemièrè's "Veuve de Malabar," was first produced in 1823. The story in brief is as follows: Jessonda, the widow of a Rajah, has been devoted to the flames. Although she was forced to marry, and had previously pledged her hand to a Portuguese officer, she obeys the custom of the country and accepts her fiery doom. At this time the Portuguese are besieging the city, and the officer, her lover, hearing of her intended sacrifice, scales the walls with his followers and rescues the would-be victim. The overture begins with an introduction in which tender harmonies in the wood winds and horns are followed by melodious passages in the horns, and afterwards in clarinets and bassoons, with a pizzicato accompaniment in the strings, the subject being subsequently employed in the scene of the Rajah's funeral. A short transition for full orchestra leads to the second theme, which is announced in the horns, with a counter theme in the first violins, all of which material is regularly developed. After elaboration the first theme reappears and is developed, and then leads to a return of the second theme in the clarinet and bassoon. After further development an animated Coda closes the overture.

# STANFORD

1852 - 1924

## *Symphony No. 3, in F Minor (Irish). Op. 28*

1. ALLEGRO MODERATO.

3. ANDANTE CON MOTO.

2. ALLEGRO MOLTO VIVACE.

4. ALLEGRO MODERATO.

STANFORD'S so-called Irish Symphony was completed in 1887, and was first performed June 27 of that year in one of Herr Richter's London concerts. The first movement opens with a melodious theme in the string quartet, unison and pianissimo, supported in the winds. After a short development it is repeated in a powerful crescendo in full orchestra. A phrase from the theme is then treated, and leads to the second, given out in the 'cellos in cantabile style and then taken up in the violins. The usual repetition follows, and closes the first part. The second part opens with a working-up of the first theme, followed by the second with ingenious variations. Both themes also appear in the Coda closing the movement.

The second movement, which takes the place of the customary Scherzo, begins at once with a first theme in jig-like movement in the first violins. After its development a short episode follows, given out by the wood winds, which leads up to a genuine peasant melody. The Trio opens with an attractive theme, leading to the Coda, in which the jig returns, closing the movement in spirited style.

The slow movement after some introductory harp arpeggios opens with a sombre, pathetic theme in the flutes and clarinets, several times repeated, and assigned to various instruments until the oboe appears with a second theme, the



accompanying figure of which is based upon the old Irish song, "The Lament of the sons of Usnach." Fresh subjects follow with elaborate treatment, leading to a general pause, which prepares the way for the "Lament" theme. A reminiscence of the beginning of the movement and the harp arpeggios furnish the close.

The Finale is based upon two Irish songs—the first of which ("Remember the Glories of Brian the brave") constitutes the first theme. After its development a fresh modulation leads up to the second theme in string orchestra with bassoons, horn, and contrabasses, pizzicato, followed by a melodious figure which prepares the way for further treatment of the thematic material already presented. The second of the Irish themes mentioned above is now given out by three trumpets pianissimo with tremolo accompaniment of violins. After the development of this theme occurs the ordinary reprise, and a skilfully treated Coda concludes the symphony.

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# STOCK

1872—

## *Symphony in C Minor*

1. ADAGIO. ALLEGRO MA NON TROPPO.
2. SCHERZO.
3. ANDANTE CANTABILE.
4. FINALE.

THE Symphony in C minor, the first work of this kind by Frederick A. Stock, conductor of the Chicago Symphony Orchestra, was finished in 1909 and first performed by that orchestra December 31 of that year. The composer has briefly described the program of his work as illustrating human life with its sorrows and joys, the struggle against fate, despair at the futility of existence, and the hope of final victory. The first movement pictures various phases of the struggle; the second, the joys of life; the third, reminiscences of happiness; and the fourth, the motto, "Vorwärts, aufwärts" ("Forward, upward").

The first movement has an Adagio introduction in which the principal theme is stated, followed by a suggestion of the second subject in solo viola, 'cello, and oboe, the trombones holding the opening motive against it. Three chords in full orchestra and a kettle-drum roll introduce the main movement, Allegro ma non troppo. The principal subject is heard in the 'cellos and double basses, eventually reinforced by violas and wood winds. The theme is then taken in first violins and higher wood winds with a subsidiary passage in the basses and lower wood winds. The second subject is next suggested accompanied by development of the first, which at last is given out in full orchestra. After elaborate

treatment of the two themes development follows, closing with an outburst in full orchestra and recapitulation. The principal theme is stated briefly in full orchestra, the second entering in the violas and English horn, with the 'cellos pizzicato against it. It is then taken by the violins and leads to the Coda, opening with the second theme in the oboe against the first in the English horn and tuba. The two themes are elaborately treated, at last reaching a climax, and the first movement comes to its close with the principal theme prestissimo.

The opening theme of the Scherzo appears in the wood winds continued in the strings. In its treatment a subsidiary theme occurs for solo violin. Development of this material follows, with the subsidiary theme in a second form. The second subject is given out in the 'cellos and violas, supported by the lower wood winds, horns, and harp. After development, recapitulation begins with a repetition of the first theme in full orchestra. The second follows at once fortissimo in the brasses and 'cellos. In the Coda the opening theme is elaborately treated, leading to a climax. There are suggestions of the subsidiary theme and the second, a Presto closing the movement with a development of the first theme.

The third movement opens with a subject in the first violins. A climax is reached and the second enters in the 'cellos and first horn. After elaboration the brasses give out the first theme and another climax occurs, followed by recapitulation, in which, after elaborate treatment of the two themes, the music grows more and more intense, at last reaching a fortissimo, the movement finally closing tranquilly.

The principal theme of the last movement, illustrating the "Upward" of the motto, is given out in unison in the violins and violas and is followed by a suggestion of the opening theme in the first movement in the violas. This is presented at once in full orchestra and developed, after which the second subject enters in the first violins. The "Forward" motive, which occurs in the introduction, is played by solo trumpet, violas pizzicato. In the treatment of this

material a tremendous climax is reached. The development begins quietly with the opening notes of the principal theme of the first movement in fugal form beginning in the 'cellos. The development is most elaborate and leads to an intense climax, followed by recapitulation. The Coda is equally elaborate in its presentation of the "Upward" and "Forward" themes, and with a final statement of the second theme of the opening movement, the symphony closes.

### *Symphonic Variations*

The score of "Symphonic Variations," the earliest work of this composer, was first performed by the Chicago Symphony Orchestra, of which at the time of its composition Mr. Stock was a member, and of which, since the death of Theodore Thomas, he has been conductor. It is dedicated to Mr. Thomas. It is based upon a theme from which he has developed thirteen variations and a Finale. The theme is given out in the 'cellos and basses in octaves, accompanied in bass clarinet and bassoons. The first variation is for all the strings, harp, and deeper wood winds. In the second, the theme is strongly accentuated, mainly in the trumpets and heavier brasses, with imitations in the rest of the orchestra and interruptions from the strings and lighter wood winds. The third is lively in character, a solo clarinet and violins having a duo with pizzicato string accompaniment. In the fourth, the theme appears as a chorale in the deeper strings and wood winds, the fifth being treated exclusively for wind and percussion instruments. The sixth is constructed of fragments of the theme in the strings, leading to a climax, gradually closing pianissimo. The seventh is a lyric intermezzo, followed by strong rhythmical passages in the eighth and ninth. The tenth is a Valse lento, and the eleventh a Marziale, scored for brasses and drums alone. The twelfth is in strong contrast to the Marziale, and the last, elaborated contrapuntally, works up to a vigorous climax, subsiding to pianissimo with rolls on the kettle-drums. The Finale begins with soft harmonics in

the deeper wind instruments, after which the theme reappears. Its exposition leads to an impressive restatement, closing the work.

### *Symphonic Waltz*

The "Symphonic Waltz" was written at Mr. Stock's summer home at Winona Lake in 1907. The following cheery statement by the composer concerning the significance of his work will be of interest:

"Some years ago Theodore Thomas played a very meritorious work by Alexander Ritter, which also was called a 'Symphonic Waltz'; and this title made such a deep impression upon the writer of these lines that after that time he contemplated most seriously composing first a 'Symphony' and then a 'Waltz.' But it happened that he was unable to complete the symphony before the commencement of this season, and for this reason he thought it best to combine these two titles and compose something that would suit them both—and the listener as well.

"As to the waltz itself, we don't think that it should stand in need of either comparison or analysis, although it is meant to be symphonic—or at least pretends to be so. It is written in the key of D major and in 3-4 time, just like the 'Beautiful Blue Danube' by Johann Strauss, but the themes are treated in more elaborate fashion. We trust fully what is good in it will make itself felt in true waltz-like fashion—let us say spontaneously, and that its pretentious title will fully protect it against undue or unbecoming popularity.

"Frequently we have been asked to whom the waltz was to be dedicated—a question which until now has not been answered satisfactorily. It is not more than natural that a composer should feel inclined to dedicate all the good things he writes (and in his opinion, of course, all his things are good, and more than that) to his own beloved self, and so the writer of this waltz had at first intended to do—when the happy thought occurred to him that it would be more appropriate, and also more unique, to dedicate the work under discussion (in whose behalf too much has been said already) 'To all his friends.'"

### *Symphonic Sketch, A Summer Evening*

This nature sketch was written by Mr. Stock at Twin Lakes, Wis., and was originally intended to be the second

movement of a suite to be called "The Seasons." At the opening, after an introduction, the principal theme is suggested in the clarinet, eventually leading to the principal subject in the first violins and violas. A continuing section is given in the oboes and shortly is taken up by two solo violins with a flute passage imitating the song of the nightingale. The main theme is then sung in the horns and 'cellos, with a counterpoint against it in the violins, violas, and some of the wood winds. A solo passage for the strings, based on the first theme, leads to a solo for first violin over which the quail is heard in the oboes and the cuckoo in the clarinet. At last a climax is reached, the sketch closing pianissimo.

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# STRAUSS

1864—

## *Symphony in F Minor*

1. ALLEGRO MA NON TROPPO, UN POCO MAESTOSO.
2. SCHERZO. PRESTO.
3. ANDANTE CANTABILE.
4. ALLEGRO ASSAI, MOLTO APPASSIONATO.

**R**ICHARD STRAUSS, so well known by his operas and symphonic poems, has written three symphonies, of which the one in F minor is best known. It opens with two phrases in the wood winds, leading to the first theme in the first violins and violas. After slight development, the first subsidiary leads to a melodious subject in full orchestra. The second theme appears in the clarinet and bassoon, repeated by violins, and is briefly developed. The first theme then returns and closes the first part of the movement. A free fantasie follows, leading to a climax, and the third part begins in the clarinet and bassoon, and closes with a long Coda.

The Scherzo is noticeable for the appearance of a cantabile theme. The Trio begins with a theme in the violas, 'cellos, clarinets, and bassoons, the flutes, oboes, horns, and violins at the same time carrying a subsidiary figure. The Scherzo repeats after the Trio and the movement closes with a short Coda.

The first theme of the third movement appears in the strings and is subsequently developed in the wood winds and horns. The second is a trumpet call over the other brasses in harmony, each call followed by passages in the strings and wood winds. The third is a plaintive melody in the horns and

bassoons, with string accompaniment, and is at once followed by the fourth in the first violins and 'cellos. These themes are worked up in the second part of the movement, the first, with suggestion of the trumpet call, furnishing the material for the Coda.

The last movement opens with a discordant effect between the violins and violas on the one hand and the wood winds on the other. Two themes elaborately developed follow in regular course, with their subsidiaries, and the Coda recalls the themes in the preceding parts.

### *An Alpine Symphony*

The so-called "Alpine Symphony" in reality a symphonic poem, was first produced in Berlin in 1915, by an orchestra of extraordinary size, the score calling for one hundred and sixteen instruments. It is program music from first to last and is played continuously. Pictorial descriptions follow each other rapidly. In the opening Lento night begins in the muted strings and bassoons followed by the Mountain motive in the brasses. After development sunrise appears in the orchestra fortissimo. This is introductory to the main movement, "The Ascent," which opens with a theme in the lower strings dominating the whole work. Hunting horns signal the "Entrance to the Forest." This is followed by a section "Wandering by the Brook," and soon we arrive at the "Waterfall," imitated by rolls on the cymbals. Other divisions, "Apparition," "On Flowery Meadows," and "On the Alm," follow, and by this time the hearer is "Lost in the Thicket and the Underwood" of the low strings and wood winds. After emerging therefrom one finds himself "On the Glacier" and experiences "Dangerous Moments," but at last reaches "the Summit," the feat being celebrated by four trombones set off against the other wind instruments and strings tremolo. The oboe in a tender sort of melody brings some relief, but now the scene changes. Clouds indicated by scale passages in the muted strings appear but are dis-



persed by the sun, as set forth by first violins and organ. An "Elegie" follows in the strings supported by organ. The kettle-drums and bass drum announce the approach of a storm which bursts in musical fury, rather than grandeur, by the crashes, howls, and groans of the full orchestra accentuated by wind and thunder machines. At last the distracted traveler begins his descent, the sun sets, and night comes on by the use of the same material which opened the work.

*Tone Poem, Don Juan, Op. 20\**

"Don Juan," the first published of Richard Strauss' tone-poems, was written in November, 1880, and performed for the first time at Weimar, near the close of the same year. The subject of the work is taken from a poem of the same name, written by the Hungarian poet, Lenau. The hero is a Don who is in love with the feminine principle. He is devoted to the adoration of the whole feminine world rather than the pursuit of the individual. At last he becomes pessimistic. The pursuit of beauty palls. "Now it is o'er, and calm all round, above me; sheer death is every wish; all hopes o'ershrouded." At last he is satisfied to give up life itself. In the illustration of this story, Strauss' music opens with a variety of restless themes, occasionally melodious in bits, but more frequently discordant without resolution. Don Juan makes his appearance to a somewhat brilliant melody. This is followed by desultory love episodes, some of which musically are as unsatisfactory to the hearer as the episodes themselves were to the hero. They invariably end in a restless manner. Don Juan in desperation plunges into a gen-

\* In presenting the analysis of "Don Juan," as well as of the remaining tone-poems by Richard Strauss, no attempt will be made to consider them in detail. The instrumentation is much too complicated and the whole orchestral scheme too involved and unusual to allow it without occupying undue space as well as voluminous notation. The analysis in each case therefore will present a general view of the works.

eral carnival of feminine and vinous revels, depicted by music intended to be bacchanalian, but unintelligible without a detailed program. The debauch closes in a manner indicating the hero's fate, and at last his end is announced by the trumpet.

*Macbeth. Op. 23*

Although "Macbeth" was the first tone-poem composed by Strauss, its opus number follows that of "Don Juan." Contrary to his usual custom, the composer has furnished no key to its contents except the title and occasional hints in the score. He evidently did not intend a setting of the drama, but rather musical portraits of Macbeth and Lady Macbeth, and these portraits, it must be confessed, are presented in the loudest of colors. After a motive which runs through the whole work, given out by the violins, the personal motive of Macbeth appears. It is accompanied by a counter theme and leads to a third theme, the meaning of which is left to the imagination. This prepares the way for a vigorous passage in flutes and clarinets which the score annotation intimates is the Lady Macbeth motive. The motive soon yields to a more passionate one given out by the violins. This, when thoroughly developed, gives place again to the Lady Macbeth motive. The latter, however, makes but a brief reappearance and is succeeded by a sweet and very gracious melody by the violins, which at last joins itself to another of somewhat similar character, the two progressing through unique development to the close.

*Tod und Verklärung. Op. 24*

"Tod und Verklärung" ("Death and Transfiguration") was written in 1889 and first performed at Eisenach in June of the next year. The composer has given the clew to its meaning in a poem by Alexander Ritter, printed on the fly-leaf of the score, though, singularly enough, the poem was

written after the author had heard the music. The poem describes the sleep of a sick man "who a moment since with death wildly, desperately has struggled"; the renewal of the struggle, life and death wrestling for supremacy and silence again; the delirium in which the events of his life pass in review in the mind of the sufferer; then the final struggle, followed by the transfiguration, in which he triumphs over death. The opening of the musical description is a *Largo*, low toned in color and restless, but with occasional melodious episodes. It is followed by strangely discordant passages evidently intended to represent the renewal of the struggle, but at this point the music assumes a more melodious character as the memories of youth come back. In the final struggle the musical fury begins again, growing more and more indefinite and discordant until the end comes and the din ceases. The transfiguration music which closes the work is extremely impressive and full of that majestic beauty which is at Strauss' command — when he elects to display it.

*Till Eulenspiegel. Op. 28*

"*Till Eulenspiegel*" was first performed at Cologne, November 5, 1895. The music represents the eccentric career of a roving Merry Andrew, the droll tricks which he played, and his final expiation upon the gallows for practical jokes which at last became too brutal to be endured. In the old legend of Till, however, he does not come to the gallows, but escapes it by trickery. Strauss, however, ruthlessly sacrifices him in the close with explosive music. The themes in this work typify the hero in various situations, and their development shows the droll tricks which he plays. His ride through the market-place and the dismay of the market-women as their wares are scattered are accompanied by imitative music. Unctuous themes display him as a clerical imposter and tender passages in the violins, clarinets, and flutes tell of his love episodes. Characteristic music shows him fooling the university doctors. At last ominous tones in the trombones and horns indicate

his approaching doom. He pays no attention to them, however, until hollow rolls of the drum announce his arrest. His fear then is clearly indicated. The bassoons, horns, trombones, and tubas unmistakably tell of his death, and his soul takes its flight to twitterings of the flutes. A brief sort of in memoriam episode closes the music, as droll as the tricks of its subject.

*Thus Spake Zarathustra. Op. 30*

"Thus Spake Zarathustra," though based upon a philosophical subject, is one of the most popular of the Strauss tone-poems, perhaps because it has been heard more frequently than the others. It was inspired by a "prose poem" of the same name, written by Friedrich Nietzsche. The details of the philosophical story of Zarathustra, or Zoroaster, as he is more familiarly known, are too involved for use in this connection and perhaps are not needed for enjoyment of the music, which is very impressive and grows upon the listener by successive hearings. Strauss has liberally annotated his score with the headings of chapters in the Nietzsche text.

The work opens with a stately theme in trumpets leading to a powerful climax in full orchestra and organ which is the most impressive feature of the tone-poem. Then follow new themes under the headings of "Back World's Men" and "Great Longing," the music descriptive of Zarathustra's "going down" to teach the doctrine of the Overman and the "Longings" of those in the Back World for higher things. Another theme, given out by the violins, sings of their "Delights and Passions," followed by the "Grave Song"—a tender melody in the oboe which is worked up in conjunction with the "Longings" theme. The despair of science is treated as a fugal episode based upon the opening motive, followed by furious and at times dissonant outbursts in the full orchestra. An episode, "The Convalescent," is devoted to an optimistic view of humanity. This is followed by the jubilations of the Overman expressed in the "Dance Song," which is any-

thing but terpsichorean in character. "To the general" it must be "caviar." At last twelve strokes of the bell usher in the "Song of the Night Wanderer" and a short passage—the very spirit of perplexity and doubt—being set in two keys, involving a mysterious discord, closes this extraordinary music which illustrates such vague and mystic philosophical gropings.

*Don Quixote. Op. 35*

"Don Quixote" is absolute program-music and program-music run wild in which Strauss has well-nigh exhausted the ordinary orchestral effects and invented new ones. It is written in variation form and personal motives are assigned to Don Quixote, in the 'cello, and to Sancho Panza, in the viola, the first appearing in the introduction which describes knightly feeling and the hero's resolve to become a knight. But as Don Quixote pursues his studies of chivalry and realizes the duties as well as the pleasures it entails, he turns out a madman as explained by the most incoherent of dissonances.

His journey now begins and a series of pictures describing his adventures follows, in variation form. It first depicts his attack upon the windmills, the rushing of the air represented in violin trills and strange wood wind effects, and his own downfall in the wood winds emphasized in the ever-useful kettle-drums. In the second he makes his furious onslaught upon the herd of sheep whose frightened bleating is clearly discernible in the muted brasses. The third noisily tells of the dispute of the knight and his squire over chivalry. In the fourth we behold him making his attack upon the pilgrims as they chant their ecclesiastical music, mistaking them for robbers. The fifth and sixth tell of his longings for his Dulcinea and the trick which Sancho plays upon him by pointing out a homely peasant woman as the real object of his raptures. In the seventh occurs the absurd episode of the supposed journey of the Don and his squire through the air, the wind effect being made in harp, kettle-drum, flutes, and an ingenious wind machine. The eighth, a Barcarole, describes

the ride to the enchanted boat, and the ninth his encounter with the two priests. In the tenth he has his last adventure with the Knight of the White Moon, which ends his knightly career. In the Finale his reason returns, but a shiver in the violins tells of his rapidly approaching death. It is followed by strange harmonies, and at last the 'cello marks the end of his follies and of his life.

*Ein Heldenleben. Op. 40*

"Ein Heldenleben" ("A Hero-Life") was first performed at Frankfort, March 3, 1899. It tells the story of a hero, his struggles with mankind, with love, with the enemy on the battle-field, his development of high thought, his intellectual and peaceful achievements, and at last his departure from the world.

There is no introduction. The opening theme, horn and strings, describes the characteristics of the hero, and other motives referring to attributes of his nature also appear and are worked up to an impressive climax. The contests with his fellow-men are depicted in a genuine illustration of philosophy and ethics in music. The love-music is charming throughout and closes with a duet in violin and oboe. The fourth section of the work describes the clash and fury of battle, which concludes with a splendid song of victory whose pealing harmony is fairly majestic. Then follows the hero's peace conquests in which the composer has introduced themes from nearly all his tone-poems, his opera "Guntram," and some of his songs. The last section relates to the hero's passage from this world, preluded with reminiscences and closing with a mighty outburst in the whole orchestra—fit tribute to the passing of a hero. The work is grand in its conception and treatment, and in some passages rises to inspiration.

*Sinfonia Domestica, Op. 53*

"Sinfonia Domestica" ("Domestic Symphony") describes a day in family life. It contains three themes, one for the

father, one for the mother, and one for the child, and subsidiary themes are accepted as representing "the sisters, the cousins, and the aunts." It is a far step downwards from "Zarathustra" and "Heldenleben," and has not even the dignity of "Don Quixote" in the sheep episode, or the air ride. It lacks both quality and dignity. A great conductor, to whom Strauss sent this work, and who had introduced most of his tone-poems in America, made to the author the pertinent criticism that a composer should never intrude his personality or his domestic affairs upon the public. He should have remembered Schumann's words: "A composer must not show his heart to the public."

*Symphonic Fantasia, From Italy. Op. 16*

"From Italy," the first of Strauss' orchestral tone-poems, was written in 1886, after the composer had made a visit to Rome. It is divided into four movements: 1. "On the Campagna." 2. "Amid Rome's Ruins." 3. "On the Shore of Sorrento." 4. "Neapolitan Folk Life." The opening movement describes the solitude of the Campagna, with incidental allusions to historical events of which it has been the scene. After a somewhat extended introductory passage a theme is given out by the first violins and 'cellos, with accompaniment in clarinet, bassoon, and horn, with figures in the second violins and violas, and chords in harp. After development the clarinet takes the theme, with responses in horn and bassoon, the movement dying away softly. The composer has given this additional program note to the second movement: "Fantastic pictures of vanished splendor. Feelings of sadness and longing in the midst of brightest surroundings." It is constructed in sonata form with two themes. In the opening, the strings give out chords sustained against a figure in the trumpets, which constitutes the principal theme of the movement. Following the development the first violins have a fresh melody, which is worked up in the strings and wood winds, leading to a fortissimo chord in full orchestra, inter-

rupted by trombone and trumpet, suggesting the opening theme. The latter is then taken in the 'cellos and extends to full orchestra, and is developed, the movement ending with a recapitulation of the first and second themes. The third movement is absolutely free in its construction, and evidently is intended for a description of the sea rippled by the wind. It is scored almost entirely for the strings, against which are heard boat songs and bits of melody in the wood winds. The last movement is a gay Allegro, opening with clashes of cymbals. It is constructed mainly upon a Neapolitan folk song, given out in the violas and 'cellos with horn and bassoon accompaniment, the brasses and kettle-drums accenting the time. Another theme follows in the first violins and 'cellos, after the development of which the folk song reappears in the bassoon, then passes to English horn, and thence to first and second violins, flute, and oboe. After its development the Coda closes the work with suggestions of the folk song.

*Love Scene from Feuersnot, Op. 50*

"Feuersnot" ("The Need of Fire"), Strauss' second opera, was produced November 21, 1901, at Dresden. The libretto, written by Ernst von Wolzogen, was based upon an old Dutch legend which Strauss had discovered in Wilhelm Wolff's "Niederländische Sagen" (1842). The story concerns one Kunrad, a mysterious individual who lives a life of solitude and of whom little is known. Outside his house children are gathering wood from various householders, for it is the custom on Midsummer eve to build bonfires, over which lovers leap. The children knock at Kunrad's door and he determines to forego his solitude and to take part in the festivities. As he goes out Kunrad's gaze falls on the burgomaster's lovely daughter, Diemut. He celebrates his return to the world by kissing her on the mouth. Diemut, furious at this affront, goes into her father's house and, seating herself at her balcony, nurses a scheme of vengeance. From the street below Kunrad sees the girl and asks to be allowed to come up to her. Diemut, look-



ing over the balcony, perceives the basket in which wood has been let down to the children. She tells the man that if he will get into the basket she will draw him up. Kunrad does as he is bid, but when half-way up, Diemut, pretending that she can pull no more, leaves him dangling. The crowd now derides the young man; but Kunrad, too, is angry. He is a magician and, weaving a spell, he calls upon magic aid and every light and fire in the town becomes extinguished. Meanwhile, he climbs up the rope into Diemut's balcony and tells the crowd below that this punishment which he has brought about has been the result of Diemut's hoax and only by her penance can the fires be lit again. Diemut has secretly loved the young wizard and she appears at the balcony and draws him into the room. It is at this point that the Love Scene begins. The music begins slowly and tranquilly, but gradually increases in longing and passion. When the latter is at its greatest height, every fire is rekindled in the town.

F. B.

## STRAVINSKY

1882 -

### *Suite from the Ballet L'Oiseau de Feu*

**I**GOR STRAVINSKY (born at Orianienbaum, near St. Petersburg) was a pupil of Rimsky-Korsakov, who was not altogether approving of the ultra-modernistic tendencies which Stravinsky disclosed even in his student period. It was concerning the music in "L'Oiseau de Feu" ("The Fire Bird") that Rimsky-Korsakov said, after his pupil had played it to him: "Look here; stop playing this horrid thing, otherwise I might begin to enjoy it."

"L'Oiseau de Feu" was written as a ballet and produced for the first time at the Opéra, Paris, June 25, 1910, by the company directed by Serge Diaghilev. The Fire Bird was mimed and danced by Mlle. Karsavina; Fokine was Ivan Tsarevich, and Boulgakow, the Immortal Kastcheï. The story of the ballet, which was arranged for Stravinsky by Michel Fokice, was drawn from Russian fairy-lore. Upon the same story Rimsky-Korsakov wrote his opera "Kastcheï the Immortal." The plot is concerned with Ivan Tsarevich who, wandering in the night, discovers in the darkness the Fire Bird plucking apples made of gold from a silver tree. He captures the Fire Bird, but when she entreats him for her release, permits her to escape, after receiving from her a glowing feather. As the dawn comes Ivan perceives thirteen maidens emerging from an ancient castle and, after plucking the golden apples, throw them to each other. The castle is the home of the monstrous Kastcheï, who turns into stone every traveler that approaches his domain. Ivan endeavors to penetrate the stronghold and after entering the gate, is confronted by a horde of monsters.

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Kastcheï tries to petrify the young man, but the Fire Bird suddenly arrives and wards off the ogre's magic. The company of monsters breaks into an infernal dance. The charms exercised by the Fire Bird prevail and Kastcheï is defeated and killed. The castle suddenly vanishes and its beauteous prisoners are freed. One of them, the lovely Tsarevna, is united in marriage to Ivan.

Stravinsky originally scored his ballet for a very extensive orchestra. In 1919 he issued the concert suite, having scored it for a somewhat smaller instrumental aggregation: two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettle-drums, bass drum, cymbals, triangle, xylophone, harp, piano and strings.

The suite begins with the Introduction to the ballet, this leading without pause into "The Fire Bird and her Dance." The second movement is "Dance of the Princesses." The third is the "Infernal dance of the Subjects of Kastcheï." The fourth section is entitled "Berceuse" and leads without pause into the finale, whose music in the ballet is concerned with the disappearance of Kastcheï's castle and the revivification of its petrified occupants and the general rejoicing of the multitude at the defeat and death of the monster.

F. B.

### *Suite from the Ballet Petrouchka*

Stravinsky composed his ballet "Petrouchka" in 1911, the work having been completed at Rome in May. The scenario was by Alexandre Benois, to whom the composer dedicated the work. The first performance was at the Châtelet, Paris, June 18, 1911, and the principal dancers were Tamar Karsavina and Nijinsky, respectively the Ballerina and Petrouchka. The ballet is concerned with the existence of the lower classes in Russia, among whom passion and jealousy and misery and death are common. Petrouchka is a puppet or polichinelle, whose characterization is at once humorous and tragic. He and other characters—the Moor, the Ballerina—are also

puppets for whom the Old Charlatan has found souls. The scene is the Admiralty Square, St. Petersburg, on Shrovetide, in 1830, during the progress of a carnival. The music describes the bustle of the fair and the sounds of a hand-organ are heard. The Old Charlatan, with his puppet show, draws attention to his entertainment by playing florid passages on the flute. The curtain of the puppet show rises and discloses the Ballerina, the Moor and Petrouchka. The latter strives to win the love of the Ballerina, but he is sensitive and shrinking and has less success in winning the fancy of his lady than the Moor, who is callous and brutal. The merriment of the fair reaches a climax. Coachmen and nursemaids dance folk dances; a showman in charge of a performing bear crosses the scene; masqueraders rush in; a drunken merchant plays the accordion. In the midst of the revelry the curtains of the puppet show suddenly part and Petrouchka, the Moor and the Ballerina dart out. Petrouchka is pursued by the jealous Moor, who stabs him with his saber. The crowd watches Petrouchka's dying agonies, but the Old Charlatan holds him up before the crowd and shakes him to show that Petrouchka is only a puppet after all. The people disperse and the showman is left alone, dragging Petrouchka toward the puppet theater; but, looking up, he perceives the specter of the slain doll rise above the booth with livid face and threatening gestures. The Old Charlatan rushes in a panic from the stage. At the time "Petrouchka" was produced it was freely stated that the action of the puppet play hid a symbolic meaning — Petrouchka representing the Russian people, suffering from the misery and tragedy of Czarism, the latter represented by the cruel Old Charlatan, and the Moor his brutal agents, the Cossacks.

The following are the various sections of the suite: I. Fair in Festival Week; Russian Dance. II. Petrouchka at home. III. Toward Evening; Dance of the Nurses; Dance of Coachmen and Grooms.

*Symphonic Poem, Chant du Rossignol*

The composition of his "lyric play" "Le Rossignol" ("The Nightingale") was begun by Stravinsky in 1909. Having completed the first act, the composer ceased from further labor on the work, in consequence of the indisposition which he felt, to cultivate the lyric drama. "I can write," he said to M. D. Calvocoressi, "music to words, namely, songs; or music to action, namely, ballets. But the co-operation of words, music and action is a thing that daily becomes more inadmissible to my mind. And even if I should finish 'The Nightingale,' I do not think that I shall ever attempt to write another work of that kind." Stravinsky returned to "Le Rossignol," however, and completed it in 1914. The work, whose text was based upon Hans Christian Andersen's fairy tale, was produced at the Opéra, Paris, in May, 1914, Emile Cooper having been the conductor. At a later period Stravinsky turned the opera into a ballet which, with choreography by Massine, was performed at the Opéra, Paris, February 2, 1920. In this ballet version Stravinsky changed the title to "Chant du Rossignol" and made considerable alterations in the inner economy of the piece, giving the voice parts to instruments and revising the instrumentation. As a symphonic poem "Chant du Rossignol" was first performed at a Koussewitzky concert, Paris, October 26, 1922. In America it was first given by the Philadelphia Orchestra, Philadelphia, October 19, 1923. When the symphonic poem was given at Philadelphia Mr. Lawrence Gilman, the editor of the admirable program books of the Philadelphia Orchestra, drew attention to the fact that although no programmatic explanations were printed on the published score, Stravinsky had authorized the use of a "program" which would make the symphonic poem intelligible to the listener. In giving quotation to this, it should be stated that although the matter is set forth in three main sections, the music is played without any pauses:

(a) *The Palace of the Chinese Emperor*.—Extraordinary preparations had been made for the reception of the Nightingale, whose

world-wide reputation as an incomparable singer had won for it a command performance at court. The palace had been elaborately decorated. The walls and floors, which were of porcelain, shone in the rays of a hundred thousand golden lamps. The corridors were adorned with the loveliest bell-flowers, which tinkled merrily in the currents of air stirred by the running about of the excited courtiers through the halls and rooms. . . . The Nightingale was placed on a golden perch in the great hall. A Chinese March announced the ceremonious entrance of the Emperor.

(b) *The Two Nightingales*.—The Nightingale sang so beautifully that tears came to the eyes of the Emperor. . . . Even the lackeys and the chambermaids showed the liveliest satisfaction—which is saying a great deal, for these persons are not easily pleased. . . . A trumpet fanfare announced the arrival of the envoys from the Emperor of Japan, bearing as a gift to the Emperor of China a mechanical nightingale. . . . As soon as the artificial bird had been wound up, it began to sing, at the same time moving its tail, which glittered with gold and silver. . . . It had quite as great a success as its rival; and besides, it was much prettier to look at, as it was covered with diamonds, rubies, and sapphires. . . . But where was the real nightingale? No one had noticed it flying out of the window, back to its green woods by the sea. The emperor, wishing to compare the two singers, was furious. He decreed the banishment of the real nightingale, and ordered the mechanical nightingale to be placed on a silk cushion beside his bed. . . .

One hears the song of the fisherman, who has recovered his lost friend.

(c) *Illness and Recovery of the Emperor of China*.—The poor Emperor could scarcely breathe. He opened his eyes and saw Death seated beside him, wearing the monarch's golden crown, and holding in one hand the royal golden sword and in the other the royal standard. From behind the folds of the heavy velvet curtains, grotesque and spectral heads peered out. They were the Emperor's good and evil deeds. . . . reminding him of things that caused the sweat to run down his brow. "Music! music!" cried the emperor, "so that I may not hear what they are saying! . . . Little golden bird, sing!—sing!" But the mechanical nightingale was silent. . . . Suddenly from the window came the sound of sweetest singing: it was the real nightingale. As it sang, the ghostly heads became paler and paler. . . . Even Death listened and begged the Nightingale to continue. The Nightingale consented, but made Death promise to yield up the Emperor's sword, his banner, his golden crown. And Death relinquished each of these treasures for a song, whilst the Nightingale went on singing. It sang of the quiet churchyard where the white roses grow, where the elder-tree scents the air, and where the grass is moistened by the tears of those who are left behind. Then Death



longed to be in his garden and floated out through the window like a cold, white mist. . . . The Emperor fell into a calm and refreshing sleep. The sun was shining in upon him when he awoke strong and well.—*Funeral March*: The courtiers, visiting the chamber to look upon their supposedly dead ruler for the last time, stood aghast, for the Emperor was sitting up in bed, and greeted them with a cheerful "Good morning!" as they entered.

The Fisherman, whom the Nightingale has rejoined, sings anew his song.

F. B.

### *Le Sacre du Printemps*

"Le Sacre du Printemps" ("The Rite of Spring"), Pictures of Pagan Russia, was composed in 1912 and finished in 1913 at Clarens, Switzerland. In that work, which Stravinsky intended to be performed as a ballet, the composer advanced considerably beyond the methods of employing harmony which he had used in earlier works. Not only did he discard the ordinary formulae of music, but he widened the boundary of key or tonality and made rhythm one of the most important factors in delivering his message of art. Changes of time abound in the score, occasionally such times as 3-4, 2-4, 3-8, 4-4, 5-4, 6-8, 7-8 following each other in succession. The first performance of "Le Sacre du Printemps" was given by the Diaghilev Ballet Russe at the Théâtre des Champs Elysées, Paris, May 29, 1913. Pierre Monteux conducted the orchestra and Nijinsky and Mlle. Pilz were the principal dancers. In July of the same year Stravinsky's ballet was produced in London. One of the music reviewers, unable to find approval for the Russian composer's innovations, testified that "the music baffles verbal description. To say that much of it is hideous as sound is a mild description. There is certainly an impelling rhythm traceable. Practically it has no relation to music at all, as most of us understand the word." In Paris the reception of "Le Sacre du Printemps" at its production was uproarious, yells of execration being mingled with cries of "bravo" from those who were in favor of the work. Yet at a concert production of the score, given in 1914 at the Casino

de Paris, the music was applauded with considerable enthusiasm. In America "Le Sacre du Printemps" was given its first hearing at a concert of the Philadelphia Orchestra, Philadelphia, March 3, 1922.

Stravinsky's composition presents as its subject the worship of the manifestations of nature by prehistoric Russians. "The embryo is a theme," Stravinsky explained, "which came to me when I had completed 'The Fire Bird.' As this theme, with that which followed, was conceived in a strong, brutal manner, I took as a pretext for developments, for the evocation of the music, the Russian prehistoric epoch, since I am a Russian. But note well that this idea came from the music; the music did not come from the idea. My work is archetonic, not anecdotal; objective, not descriptive construction."

The composition is in two parts — I. "The Fertility of the Earth." II. "The Sacrifice." The piece opens with a slow introduction which, it is said, portrays "the mystery of the physical world in spring." Stravinsky used wood-wind instruments here, for their "dryness conveys a more austere expression of truth," and he distrusts the "facile expressiveness of the strings." On the rise of the curtain the action begins with a "Dance of the Adolescents," this being an incantation rite, consisting of vigorous stamping on the ground. A dance tune for flutes follows and a mock abduction, with rapidly changing rhythms in the orchestra. There is then set forth a horovod entitled in the score "Rondes Printanières" (Spring Rounds), this being given out by the clarinet. The main portion of the dance is based on a subject which, previously, had been announced by the trumpets. Another ceremonial follows: "Games of the Rival Cities." An aged sage enters, his function being to consecrate the soil for its coming renewal. A sacred dance follows, this "Dance of the Earth" bringing the first part of the work to an end.

The second division begins with an introduction, "The Pagan Night," the music being gloomy and acrid. This introductory matter leads to the "Mystic Circle of the Adolescents," in which girls dance and play, pausing while the one

who is selected for the sacrificial offering is set apart. The chosen victim is then glorified. Then begins the final ceremony, for the sacrificial victim must dance herself to death.

F. B.

## SVENDSEN

1840-1911

### *Symphony No. 1, in D Major. Op. 4*

1. MOLTO ALLEGRO.
2. ANDANTE.
3. ALLEGRETTO SCHERZANDO.
4. MAESTOSO. ALLEGRO ASSAI CON FUOCO.

THE first of Svendsen's two symphonies is the one most frequently performed. It opens with a brilliant theme in full orchestra, in dance rhythm. The second theme, in strong contrast, is given out in the wood winds and repeated in the violins. After a somewhat abrupt close, the whole first part is repeated. The free fantasia begins in the flute, with tremolo accompaniment in the violins, and a brilliant development closes the movement.

The second movement is romantic in character, opening with a graceful melody in the first violins with accompaniment in the remaining strings. After brilliant development it returns as a horn solo, strings pizzicato, and next appears in the violins and oboes with accompaniment of flutes and clarinets. The second theme is introduced in the strings, the wood winds accompanying in counter subjects.

The third movement is marked by the dance spirit. Theme after theme of a sparkling, dancing character appears and leads up to a climax which engages the brasses. As the climax subsides, the first theme reappears, followed by the others in brilliant recapitulation and treatment. The fourth movement begins with a short introduction on a theme which later becomes the regular second theme. The whole movement is based upon Scandinavian songs, which are worked up brilliantly in a climax at the close.

*The Carnival in Paris. Op. 9*

Svendsen composed this work at Bayreuth in 1873, but it was not published until 1877. When "The Carnival in Paris" was played for the first time in England at a Crystal Palace concert in October, 1880, Sir George Grove, the writer of the program books for the Crystal Palace concerts, thus discussed the work:

"This piece is obviously a representation of the fun and frolic of Mardi Gras, or Shrove Tuesday, to which narrow dimensions the carnival at Paris has now shrunk. Mr. Svendsen has lived in the French capital for some time and would naturally be struck by the peculiar features of the day, to which there is nothing analogous in his native Norway. The bustle, color and picturesque effect of the scene as depicted will strike everyone and do not need any attempt at minute elucidation of scenes, circumstances or persons, all of which, in the absence of any labels by the composer must be merely conjecture."

It may be added that Svendsen did not have to depend upon his imagination for a picture of the Carnival in Paris; for, a year after he finished his studies at the Conservatory of Leipzig, he betook himself to the French capital and lived there for two years, playing in Musard's orchestra and at the Odéon. "The Carnival in Paris" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettle-drums, tambourine, cymbals and strings.

F. B.

*Legend for Orchestra, Zorahayda. Op. 11*

"Zorahayda" belongs to the period of Svendsen's creative activity in which, from 1872 until 1877, he lived in Oslo—then called Christiania—as the conductor of the Christiania Musical Association. The score was published in 1882. The composer took the story which is the foundation of his work from a tale in Washington Irving's "Alhambra" which is entitled "The Legend of the Rose of the Alhambra." In order to elucidate the music Svendsen caused the following quota-

tion from Irving's tale to be printed on a flyleaf of the published score:

. . . . On a clear summer night Jacinta was sitting alone in one of the halls of the Alhambra. Reclining by a fountain of alabaster, she wept; sobs burst from her breast, and her tears fell softly into the transparent water. . . .

But little by little the water became troubled, and in the midst of a wavering vapour appeared the pale phantom of a young and beautiful woman bearing in her hand a silver lute. Her apparel, resplendent with gems, was that of a Moorish princess.

"Mortal daughter," said she in a voice tender and harmonious, "why do you weep? Wherefore do you trouble the silence of the night with your plaints?"

"I weep for a lover who has abandoned me!"

"Dry your tears; thy sorrows may soon come to an end. . . . But listen further. You see before you the hapless Zorahayda. Like yourself I have known the torments of unhappy love. A Christian cavalier, one of your ancestors, stole my heart away. I had promised to embrace his faith and to follow him to his native land. But at the critical moment of departure my courage failed, I hesitated, and — retained a captive in the palace, I died a pagan after a life of suffering. Since then the Genii of Evil have had full power over me, and I must remain under their enchantments until the day when the pure hand of a Christian shall break the magic spell which holds me a prisoner here. . . . You can deliver me. . . . Will you? . . . Speak!"

"Yes, I will," responded Jacinta all of a tremble.

"Approach then. Plunge your hand into the water of the fountain; baptize me according to your faith, and my soul will find eternal repose."

Jacinta advanced, caught the water in the palm of her hand, and sprinkled it over the head of the phantom. . . . Then Zorahayda, her countenance transfigured, laid her silver lute down gently by the fountain, folded her white arms over her bosom, and, smiling on the young girl with a tenderness ineffable disappeared. . . .

Jacinta seemed to waken from a dream. But on beholding at her feet the silver lute her doubts vanished, and on remembering Zorahayda's prediction her features were illuminated with hope and joy.

Svensen has, in addition to the foregoing explanation, provided the hearer with a more detailed statement of the meaning of his work. The various situations are thus enumerated in a "program" placed at the head of the score:

Solitude and melancholy of Jacinta — Appearance of Zorahayda — She predicts for Jacinta the end of her troubles, and tells her of her own unhappiness. Baptism alone will bring her repose — Jacinta sprinkles the sacred water over her head — Disappearance of Zorahayda — Joy of Jacinta over the remembrance of the prediction.

F. B.

## TAYLOR

1885 -

### *Suite, Through the Looking Glass*

**D**EEMS TAYLOR is a self-taught composer. His first activities were in the field of journalism, his most notable contribution to it having been made as music reviewer for the New York World. He resigned from that position in 1921 to devote himself to composition. The suite "Through the Looking Glass" was originally written in 1917-1919 for flute, oboe, clarinet, bassoon, horn, piano and strings. In that form it was produced at a concert of the New York Chamber Music Society, New York, February 18, 1919. Taylor then reconstructed his work for full orchestra and it was heard for the first time in its new form at a performance of the New York Symphony Orchestra, Walter Damrosch, conductor, March 10, 1923.

"The suite," wrote the composer in the program book of the concert, "needs no extended analysis. It is based on Lewis Carroll's immortal nonsense fairy-tale, 'Through the Looking Glass and What Alice Found There,' and the five pictures it presents will, if all goes well, be readily recognizable to lovers of the book. There are four movements, the first being subdivided into two connected parts."

The movements of the suite are as follows: I. Dedication. In this Taylor endeavored to express the poetical preface—"Child of the pure, unclouded brow and dreaming eyes of wonder"—with which Lewis Carroll began his tale. This leads without pause into the second division of the movement, "The Garden of Live Flowers," descriptive of the looking-glass country garden of flowers which talked to each other.



II. "Jabberwocky." In this section the music first delineates the frightful beast, the Jabberwock. There is a little march signaling the approach of the hero, who enters into battle with it—the fight being delineated in a short fugue, whose subject is given out by the double basses. "Finally," says Mr. Taylor, "his vorpal blade (really the xylophone) goes 'snicker-snack' and the monster, impersonated by the double bassoon, dies a lingering and convulsive death." III. "Looking-glass Insects." Here are set forth the various insects—the Gnat, the Bee-elephant, the Rocking-horse fly, the Snap-Dragon fly and the Bread-and-Butter fly. The composer informs his listeners that there are several themes, "but there is no use trying to decide which insect any one of them stands for." IV. "The White Knight." Two themes are employed in this movement, "the first," wrote the composer, "a sort of instrumental prance, being the knight's own conception of himself as a slashing, dare-devil fellow. The second is bland, mellifluous, a little sentimental—much more like the knight as he really was."

F. B.

# TCHAIKOVSKY

1840 - 1893

## *Symphony No. 2 in C Minor. Op. 17*

1. ALLEGRO VIVO.

2. ANDANTINO MARCIALE.

3. SCHERZO.

4. MODERATO ASSAI.

**T**CHAIKOVSKY'S Second Symphony, sometimes called the "Little Russian Symphony," was written in 1872, and was first performed in Moscow. It is considered the most national of all this composer's works, as it is based largely upon Russian themes. After a long introduction, founded upon a melody, elegiac in style, the main part of the movement begins with a theme given out by the violins, accompanied by the remaining strings, which, after development in full orchestra, leads to a second theme in oboe, accompanied by clarinets and bassoons, then passing to the violas and 'cellos with a counter theme in violins. After a short free fantasia the recapitulation begins, closing with the Coda and bits of the beautiful melody of the introduction.

The second movement opens in the kettle-drums which furnish an accompaniment to the first theme, borrowed from a march in the composer's unpublished opera, "Undine," and stated in the clarinets and bassoons. The first violins furnish the second theme, repeated by bassoons and 'cellos. The two themes are beautifully elaborated, and the movement closes with the kettle-drum beats which began it.

The first violins have the opening theme of the Scherzo, followed by a chromatic passage in second violins and violas, which leads to the second theme in the first violins. After its embellishment and the return of the first theme the Trio follows, based on a theme in wood winds and horns, most elab-

orately worked up. The movement ends with a repetition of the Scherzo and Coda.

The Finale is exceedingly brilliant. Its first theme, a little Russian song called "The Crane," is given out in the first violins, followed by a second original theme, also in violins. These two themes, the first being mainly dominant, are beautifully worked up to a powerful climax, the symphony closing with a Coda full of vitality and brilliancy.

*Symphony No. 4, in F Minor. Op. 36*

1. ANDANTE SOSTENUTO. MODERATO CON ANIMA.
2. ANDANTINO IN MODO DE CANZONA.
3. SCHERZO. PIZZICATO OSTINATO.
4. FINALE. ALLEGRO CON FUOCO.

The Fourth Symphony was written in 1878, and was regarded by Tchaikovsky as his finest work. It stands almost alone in that composer's music for its humorous characteristics, which are all the more strange when it is considered he was mentally depressed while writing it. The first movement opens with a somewhat stately introduction, at the close of which the first theme enters in the first violins and 'cellos to the accompaniment of the other strings and horns. After a vigorous development, a quiet passage occurs, leading to a subsidiary plaintive theme in the clarinets, after which the second theme enters in the 'cellos. It is not long, however, before the first theme is heard again and it soon assumes the chief importance. This section is most elaborately worked up, and the movement finally comes to a close with the utmost vigor and brilliancy.

In the second movement, one of the most fascinating Tchaikovsky ever wrote, the canzona, or song, is given out by the oboe, accompanied by the strings pizzicato. The song is next taken up by the 'cello with accompaniment of wood winds, horns, and basses. It next passes to the strings, the accompaniment continually growing fuller and richer until a strong climax is reached. The bassoons and 'cellos now take the song in unison, the former soon followed by the violins, the flutes and

clarinets furnishing a graceful accompaniment. After a brief episode the violins once more take up the song, followed by one group of instruments after another until the beautiful melody dies away in the bassoons.

The third movement is unique for its pizzicato string accompaniment which runs through the whole movement whenever the strings are playing. When they are not, the same effect is produced by the wood winds and brasses. The opening theme is most brilliant, and is given out by the violins. The second is slower and is stated in the oboes and bassoons. After its statement the clarinets take the theme faster, accented by the piccolos and accompanied by the brasses. Then the first theme returns in the first violins, alternating with the wood winds. The second theme is touched upon once more, after which the movement closes pianissimo.

The Finale is a brilliant Allegro. The full orchestra gives out the first theme, quickly followed by the second in the wood winds. After the repetition of the first the third is stated in the full orchestra. The movement is devoted to the development of these three themes, and in the treatment the effect runs from double fortissimo to pianissimo, the movement coming to its close with a crescendo of tremendous energy.

*Symphony No. 5, in E Minor. Op. 64*

1. ANDANTE. ALLEGRO CON ANIMA.  
2. ANDANTE CANTABILE.

3. VALSE.  
4. FINALE.

The Fifth Symphony was written in 1887, and reflects one of the sad moods of the composer. The introduction is based upon an exceedingly sombre theme which is prominent through most of the work. It leads to an Allegro which is more animated in character and is based upon two subjects, one of them melancholy in color but the other bright and vigorous. After their development, however, the sombre theme of the introduction reappears, finally dying away in the bassoons.

The second movement is in the form of a romance, the melody being given out by solo horn, then passing to 'cello and

afterwards to the strings. The theme is one of exceptional beauty and is followed by new themes for oboe and clarinet, the development of which is serious in character, leading to a tremendous climax, the whole orchestra joining in the opening theme. The second part of the movement is based upon the same themes and works up to a similar climax, the theme returning fitfully, the movement closing with a Coda based upon the second theme.

In place of the conventional Scherzo the composer has given us a very graceful and poetical waltz based upon two themes, its flow being interrupted occasionally by the reentrance of the principal theme of the first movement.

The Finale has a long introduction in which the principal theme is heard again. After being worked up to a grand crescendo it disappears. After an impetuous subsidiary theme is developed the second theme is given out, first in the wood winds and then in the violins. From this point to the close these two themes are treated, but the ominous theme of the introduction is continually prominent. The situation clears up at last, however, and the symphony ends with a vigorous climax.

*Symphony No. 6, in B Minor (Pathétique). Op. 74*

1. ADAGIO. ALLEGRO NON TROPPO.
2. ALLEGRO CON GRAZIA.
3. ALLEGRO MOLTO VIVACE.
4. FINALE. ADAGIO LAMENTOSO.

The Sixth Symphony, which the composer named the "Pathetic" after its first performance, was written in 1893. He left no program for it. Indeed, he wrote to a friend that the program must remain a riddle to every one, and to the same friend: "I love it as I have never loved any other of my musical creations."

The first movement opens with an introduction in which one of the figures of the first theme is given out by the bassoons against a droning bass and most ingeniously worked up. The

second theme is a melody which is developed quietly and slowly. As it ceases the powerful first theme returns and is developed with furious energy. As the storm dies away, the beautiful second theme returns and the movement closes in the quietest of pianissimos.

The second movement is in striking contrast with the first. It has little of the conventional Scherzo character, as it is set to the dance rhythm, the principal theme being given out by the 'cellos with pizzicato accompaniment in the strings and alternating chords in the wood winds and horns. The second theme is of a plaintive sort, but it is soon replaced by the sparkling first, and the movement ends placidly and cheerfully.

The third movement opens with a truly vivacious theme alternately taken in the strings and wood winds. The strings finally usurp the theme and the wood winds develop a counter theme. The contest between these two at last ends in a grand march movement, introduced in the brasses and gradually taken up in the whole orchestra with magnificent power and almost barbaric effect.

The last movement, *Adagio lamentoso*, is well named. It is the apotheosis of sorrow and despair. Few composers would have the courage to end a symphony with an *Adagio*, still fewer with an *Adagio* so gloomy that it has been called "suicide music." It has no regular form and well-nigh defies analysis. It is a succession of mournful outcries, despairing laments, and wretched hopelessness, and yet is worked up with great dramatic power. Its intensity is tragic. It is a relief when its last measures die away pianissimo.

*Symphony after Byron's Manfred. Op. 58*

1. Manfred is wandering about in the Alps.
2. The Spirit of the Alps appears.
3. Pastorale.
4. The Underground Palace of Arimanes.

"*Manfred*," described as "a symphony in four scenes," was written in 1884. Its scenes are based upon Byron's "*Man-*

fred" but in the *dénouement* the composer's hero evidently is reconciled to heaven and does not die rebellious. The first movement opens with a theme which dominates the whole symphony, given out by bassoons and bass clarinet, and typical of Manfred's wretchedness and anguish of soul. The second mournful phrase, bassoons, horns, oboe, and clarinets, represents his appeal for forgetfulness. Then ensue sinister, foreboding passages, broken figures, and weird effects descriptive of his futile incantations and interwoven with them the mournful love subject, recalling the lost Astarte.

The second movement, which may stand for the Scherzo, is almost entirely devoted to Manfred's invocation of the Spirit of the Alps, and is a most charming piece of nature-painting in music. The music vividly paints the rush of the water over the rocks, the reflection of the sunlight, the appearance of the rainbow, and at last the vision of the Spirit, singing her fascinating song, first violins with harp accompaniment. The pastoral movement which follows is equally restful and beautiful, but amid its quiet harmonies is heard the gloomy motive which represents Manfred as well as his motive of longing for forgetfulness.

The second and third scenes are gratefully restful after the gloom of the first and fourth scenes. The opening theme of the final scene suggests Manfred's invocation. Suddenly the shrill trills of the strings and wood winds and the weird tones of the brasses and cymbals mark the beginning of the Spirit's orgy in which Manfred is a participant. The orgy becomes a veritable delirium, and after its close the motives of invocation and despair as well as of Astarte follow each other and at last are united with impressive power. A reference is made to the "Dies Iræ" with organ accompaniment. Manfred's death follows after a powerful climax.

### *Symphonic Fantasia, The Tempest. Op. 18*

The "Tempest" Fantasia, one of Tchaikovsky's earlier works, was written in 1872 and is dedicated to M. Stassov, who

suggested Shakespeare's "Tempest" as a subject for musical description. The program furnished by Stassov is as follows: "The sea. Ariel, spirit of the air, raising a tempest at the bidding of the magician Prospero. Wreck of the vessel conveying Ferdinand. The enchanted isle. The first shy awakening of love between Ferdinand and Miranda. Ariel. Caliban. The enamored pair give themselves up to the magic of love. Prospero divests himself of his power of enchantment and quits the island. The sea." The program so exhaustively states the contents of the fantasia that a detailed analysis seems unnecessary. The sea, both in calm and storm, is forcibly described. The Ariel theme, which is graceful and sprightly, dominates the fantasia throughout, and contrasts strongly with the heavy, ungraceful figure with which the 'cellos and basses represent Caliban, and the impressive and sombre one which does the same service for Prospero. Although in a letter to Stassov the composer writes that nothing could have suited him better, that he was full of enthusiasm and could think of nothing else, the work falls below the standard of his subsequent dramatic efforts, notably "Francesca da Rimini," which shortly followed it.

*Fantasia, Francesca da Rimini. Op. 32*

The Fantasia "Francesca da Rimini," based upon passages from the fifth canto of Dante's "Inferno," was written in 1876. It was first conceived as an opera, but the plan was abandoned when the librettist imposed certain unsatisfactory conditions. Impressed by his reading of the canto, however, and inspired in some degree by Gustav Doré's drawings, the composer decided not to abandon the subject altogether, and cast his music in the form of a fantasia, appending the following program to his score:

"Dante arrives in the second circle of hell. He sees that here the incontinent are punished, and their punishment is to be continually tormented by the cruellest winds under a dark and gloomy air.



Among these tortured ones he recognizes Francesca da Rimini, who tells her story.

"... There is no greater pain than to recall a happy time in wretchedness; and this thy teacher knows. But if thou hast such desire to learn the first root of our love, I will do like one who weeps and tells.

"One day, for pastime, we read of Lancelot, how love constrained him. We were alone, and without all suspicion. Several times that reading urged our eyes to meet, and changed the color of our faces. But one moment alone it was that overcame us. When we read of how the fond smile was kissed by such a lover, he, who shall never be divided from me, kissed my mouth all trembling. The book, and he who wrote it, was a Galeotto. That day we read in it no farther."

"While the one spirit thus spake, the other wept so that I fainted with pity, as if I had been dying; and fell, as a dead body falls."

The fantasia opens *Andante lugubre*, describing "the cruellest winds under a dark and gloomy air" which greet Dante and Virgil as they arrive upon the second circle and the spectral figures they encounter. After this appalling picture is presented there is a lull, and horns, cornet, and trombones give out a theme announcing the meeting with Francesca and Paolo. The episode is very tender and at the same time passionate. A short recitative leads to the second section of the fantasia, *Andante cantabile non troppo*. After the theme of the first section a beautiful melody is given out by English horn and harps, evidently suggesting the relation of Francesca's meeting with Paolo and her sudden love. It is interrupted by the reappearance of the spectral forms, and the lovers are lost in the horrible storm which breaks out afresh, above which, however, is heard the love-song of Francesca.

### *Suite No. 1. Op. 43*

The first of Tchaikovsky's suites was written in 1880, and as originally constructed consisted of five movements: 1. Introduction and fugue; 2. Divertimento; 3. Intermezzo; 4. Scherzo; 5. Gavotte. After its publication the composer added another movement, "Marche Miniature," inserted between the Intermezzo and Scherzo. As generally performed in the concert-

room, the Scherzo and Gavotte, which are in the usual form of those movements, are omitted. The Introduction and fugue, scored for full orchestra without trombones, opens with a long, animated, and melodious theme, given out by bassoons, accompanied in the muted strings, and then passes to all the violins with wind instrument accompaniment. After the development of this material a fugue follows, opened in first oboe, first clarinet, and second violin, with responses in second oboe, second clarinet, and violas. The fugue is simply constructed, and its episodes bring the movement to a close.

The second movement, *Divertimento*, opens with a quaint theme in clarinet, followed by a passage in full orchestra and kindred passages in the wood winds, with pizzicato string accompaniment. The second section opens with an extended melody for oboe, accompanied by strings, passing to the horns. The development of this material, with a return to the first theme, closes the *Divertimento*.

The *Intermezzo* is the favorite number of the suite by reason of its melodious character. The first subject is announced in first violins, violas, bassoon, and flute, with accompaniment of strings and horns. After repetition, the second theme appears in a kind of duet for 'cellos and bassoon with pizzicato accompaniment. It next appears in the violins, violas, and 'cellos with contrapuntal accompaniment in the wood winds. The leading theme and duet are repeated and gradually lead back to the first theme, which is worked up to an intense climax. A Coda, based upon fragments of the first theme, closes the movement.

The "*Marche Miniature*" is a fantastic number, both in its scoring and the instruments employed, which are the piccolo, flutes, oboes, clarinets, violins, triangle, and bells. In the opening, the theme is given out by the piccolo, with pizzicato string accompaniment. It then passes to the flute. An episode appears in the strings and bells. The development of the main theme and the quaintness of the accompaniment impart a strange fascination to the music, which closes with a repetition of the principal subject.

*Suite No. 3. Op. 55*

The Suite No. 3 was written in 1884, the same year in which the composer's "Manfred" Symphony was produced. It is in four movements, viz.: 1. "Elegie"; 2. "Valse Melancholique"; 3. "Scherzo"; 4. "Tema con Variazione." The Elegie and Valse are scored for full orchestra, and the Scherzo further employs triangle, drum, and tambourine. The Elegie and Valse are regular in form, but of a peculiarly emotional and impressive character, and are scored with the composer's extraordinary mastery of orchestral technique. The Scherzo is in the usual scherzo form and does not call for special analysis. The "Theme and Variations" is the masterpiece of the suite. The theme is given out by the first violins with detached chord accompaniment. The variations are twelve in number. The first is opened by the strings in unison. The second is also for all the strings in unison, with a light, tripping accompaniment by the other instruments. In the third the melody is given to the first flute in the first and third sections. In the second section the second clarinet has the melody, accompanied by the other reeds. The fourth introduces a change of theme for full orchestra. The second section of the theme is also for full orchestra. The fifth treats of the theme contrapuntally. The sixth gives the theme in the form of quaver triplets. The seventh presents it in a stately chorale. In the eighth it is taken by English horn with string accompaniment. In the ninth it appears for the violins, accompanied by clarinet and four horns. In the tenth it is almost wholly assigned to a violin solo in Capriccio form. In the eleventh it is sustained by the double basses and bassoon with passages for other instruments. In the twelfth it appears as a showy Polacca, most elaborately embellished, which brings the suite to a close.

*Overture Fantasia, Hamlet. Op. 67*

The "Hamlet" Fantasia followed not long after Tchaikovsky's "Manfred" Symphony and is fittingly dedicated to

Grieg. It opens with a long introduction, describing Hamlet's grief over the death of the King, in the 'cellos and violins, which have a very dramatic theme, worked up to a climax, and followed by twelve successive strokes in the muted horns, representing the midnight hour and followed by the ghost theme in the horns, trombones, tuba, and double basses, accompanied by trumpet calls and string tremolos. These lead up to the main section of the fantasia. The opening theme, sombre and agitated, represents Hamlet's indecision and yet resolute purpose, and is followed by the second theme, which indicates the grace and pathos of Ophelia, given out by the wood winds with string accompaniment, thence extending to the strings. This is followed by a march rhythm in the brasses, repeated in the strings and wood winds. The first theme returns by a short transition. In the third section of the overture the thematic material is worked up with great intensity, with a subsidiary passage in oboe, followed by the second theme. The Coda is long and agitated, and is constructed mainly upon the second theme and march. This is worked up to a strenuous climax, after which the first theme reappears and the fantasia comes to a close, *pianissimo*.

### *Overture Fantasia, Romeo and Juliet*

The Overture Fantasia, "Romeo and Juliet," one of Tchaikovsky's earlier works, was written in 1870 and is dedicated to his friend Balakirev, the Russian composer, who suggested the subject to him. When his friend made the suggestion, he also accompanied it with a program which the composer followed, and which will serve for an analysis of the work. It was to be in sonata form and the scheme as follows: "First, an introduction of a religious character, carried out by a chorale, representation of Friar Laurence, followed by an Allegro in B minor (Balakirev suggesting most of the tonalities), which is to depict the enmity between the Montagues and Capulets. There is to follow the love of Romeo and Juliet (second subject, the melodic passage assigned to English horn),

succeeded by the elaboration of both subjects. The so-called 'develop,' that is to say, the putting together of the various theme in various forms, passes over to what is called in technical language the 'recapitulation,' in which the first theme, Allegro, appears in its original form, and the love theme (D flat major) now appears in D major, the whole ending with the death of the lovers."

(*Suite, Caisse Noisette. Op. 71a*  
*Nutcracker Suite*)

The "Caisse Noisette" Suite is a fascinating trifle as compared with most of Tchaikovsky's works, though it is exceedingly graceful in its style and skillful in construction. It was originally written as a fairy ballet in fifteen numbers, and from them the composer arranged the suite. It is laid out in three parts, viz.: 1. "Overture Miniature." 2. "Danses Characteristique," comprising "Marche," "Danse de la Fée Dragée," "Trepac," "Danse Russe," "Danse Arabe," "Danse Chinoise" and "Danse des Mirlitons." 3. "Valse des Fleurs." The overture, bright and dainty, is scored without 'cellos and double basses, which, to a degree, determines its character. The march is divided into a military theme, given by the wind instruments, alternating with a second phrase given by the strings, and a middle movement which might be called the Trio, and which is built up on a similar exchange between flutes and violins. The "Danse de la Fée Dragée" is another bit of instrumental legerdemain, at the close of which the fairy seems to dart out of sight. The dance theme is given to a "celesta" (a keyed instrument with steel plates in the place of wires) or a piano. The "Russian Dance" has all the characteristic monotonous swing which is peculiar to the popular melodies of the Slav. The "Danse Arabe" is not less characteristic. Minor in mood, the melody sings along in thirds with those florid cadences which are the *sine qua non* of Arabic music. In utter contrast is the following "Danse Chinoise," a kind of caricature which seems to answer the purpose and is given by the piccolo and flute. "Les Mirlitons" is furnished

with a kind of "staccato polka," cleverly worked up, while the "Danse des Fleurs" is a waltz, having in parts a Strauss-like swing.

*Suite, Mozartiana. Op. 61*

The "Mozartiana," written in 1887, is the fourth of Tchaikovsky's orchestral suites. In the following note, appended to the score, the composer states its general character:

"A large number of the more admirable small compositions of Mozart, for incomprehensible reasons, are very little known, not alone to the public, but even to a large proportion of musicians. The author of the arrangement of the suite, having for its title 'Mozartiana,' desires to give a new impulse to the study of the little master works which in succinct form contain incomparable beauties."

To carry out this scheme Tchaikovsky has arranged four pieces from Mozart's least known works, a Gigue, Minuet, Prayer, and Theme and Variations for full orchestra except heavy brasses, which would have been incongruous, and has elaborated them with the highest skill, which changes them from their original graceful simplicity into tone-pictures full of a novel charm and color.

*Marche Slave. Op. 31*

The "Marche Slave" was written by Tchaikovsky in 1876, during the war between Turkey and Servia. It opens with a theme in the bassoons of a somewhat melancholy character, which is soon changed by trumpet flourishes and the strains of the Russian National Hymn, into an impressive march, purely Slavic in rhythm and color. It was first played at a concert given for the benefit of the wounded and though a "piece of occasion" and comparatively short, it is one of Tchaikovsky's most successful minor works. It bears some relation to the "1812 overture," but is a more enthusiastically patriotic composition than the latter.

*Overture, 1812. Op. 49*

According to one of Tchaikovsky's biographers, Nicholas Rubinstein in the spring of 1880 suggested to the composer that he should write a *pièce d'occasion* for the consecration of the Temple of Christ in Moscow. "In addition to the church festivity Rubinstein wished to organize a musical one which should embody the history of the building of this temple, that is to say, the events of the year 1812. Tchaikovsky's fantasia or overture was to be performed in the public square before the cathedral by a colossal orchestra, the big drums to be replaced by salvos of artillery." The composition was finished in 1880, but no account is left of the proposed startling performance, which reminds one of the Gilmore Jubilee achievements. The overture opens with the subject of the old Russian Hymn, "God, preserve Thy people," parts of it being developed in wood winds, violas, and 'cellos alternately. The material is worked up to a climax in full orchestra, followed by a more quiet passage. The main section of the overture follows, representing the battle of Borodino, in which the Russian National Hymn intermingles with the "Marseillaise" amid peals of artillery. The movement reaches a deafening uproar, above which the Russian Hymn rises triumphant. A Coda, with the hymn in the basses and peals of bells, closes this unique and somewhat startling work.

The "Overture Triomphale," by Tchaikovsky, one of his earlier works, foreshadows his "1812" overture by reason of his use of the Danish National Hymn, much in the same manner as he has treated the "Marseillaise" in the "1812."

*Andante Cantabile from String Quartet. Op. 11*

This slow movement of Tchaikovsky's first string quartet has achieved popularity largely through its performance with string orchestra by symphonic organizations. The quartet, in D major, was composed in 1871. The Andante cantabile has a curious history. When Tchaikovsky was about to commence

the composition of his slow movement a plasterer was at work on the outside of the house in which he lived. On several successive mornings the Russian master heard the man singing a melody of plaintive charm and this so haunted the composer that he sought out the plasterer and asked him to sing the words. The music was that of a Russian folk song and the latter, which Tchaikovsky incorporated into his slow movement, may be found in Rimsky-Korsakov's collection of national Russian songs.

F. B.



## THOMAS

1811 - 1896

### *Overture to Mignon*

AMBROISE THOMAS' "Mignon" was the nineteenth stage work of that composer. The opera was written to a text by Jules Barbier and Michel Carré, who based it upon Goethe's "Wilhelm Meister." They had previously submitted the "book" to Meyerbeer, who declined it. The opera was produced at the Opéra Comique, Paris, November 17, 1866. In America it was first heard at the Academy of Music, New York, November 22, 1871.

The overture to "Mignon" is not built on the classic model, but is a freely constructed movement which makes use of themes drawn from the opera itself. A short Introduction, in which the flute, clarinet and harp figure prominently, leads to a statement of the air, "Connais tu le pays," which is sung in the first act by Mignon. The second theme of which Thomas made use is the polonaise, "Je suis Titania," sung by Philine in the second act.

F. B.

## TURINA

1882—

### *La Procesión del Rocío*

**J**OAQUIN TURINA, born at Seville, obtained his education in music from Jose Trajo, at Madrid, and from Vincent d'Indy, in Paris. Having lived for fourteen years in the French capital, he returned to Spain in 1914 and took up his residence at Madrid.

"La Procesión del Rocío" was composed in 1912 and was given its first performance by the Orquesta Sinfonica, of Madrid, in March, 1913. The piece represents the procession which takes place in June of each year at Triana, a suburb of Seville—this being known as "Procesión del Rocío" (Procession of the Dew) and which is held in honor of the Virgin, whose image is carried on a silver car drawn by oxen. The greatest families of the town take part in the parade and Triana is *en fête*. The composition is divided into two sections, not, however, separated by any pause. The first presents Triana in festal spirit. Dances are set forth, these being interrupted by the arrival of the Procession (this forms the second division), which is announced by players on a flute and a drum. A religious theme is given out several times and culminates in a climax with the sounding of the Royal March and the clanging of bells. The dances and the festal songs are resumed, but their jubilant sounds gradually diminish and finally die away altogether.

F. B.

## VAUGHAN WILLIAMS

1872 -

### *A London Symphony*

**R**ALPH VAUGHAN WILLIAMS, born at Down Ampney, Gloucestershire, England, received the greater part of his education at the Royal College of Music, London, which institution he entered in 1890. He took the degree Bachelor of Music in 1894 and Doctor of Music in 1901, both from the University of Cambridge. After leaving the Royal College of Music in 1896, Vaughan Williams received some instruction in composition from Max Bruch in Berlin, and still later (in 1908) from Ravel, in Paris.

"A London Symphony" was composed in 1912-1913 and the work was produced for the first time March 27, 1914, at a concert in Queen's Hall, London. The composer then made a revision of his symphony and it was again brought forward in 1918. A third and final revision was undertaken and "A London Symphony" was presented to the world in its present form by the London Symphony Orchestra, in London, May 4, 1920. In America the work was first heard at a concert of the New York Symphony Society, New York, December 30, 1920. The score was published in London under the auspices of the Carnegie United Kingdom Trust with a dedication to George S. K. Butterworth, a composer who, like Vaughan Williams, had studied at the Royal College of Music and who was killed in 1916 during the Great War.

At the time "A London Symphony" was given for the first time in America the program contained a description of the work by Albert Coates, who was the conductor of it. Although this description bears an apparently intimate relationship to

the music, the composer, who is a friend of Coates, has not given his sanction to it.

The first movement opens with a picture of London at day-break, with the ancient Thames "calm and silent under the heavy gray dawn," and with the sound of Big Ben (the Westminster chimes) striking the half-hour. Suddenly the mood changes (*Allegro risoluto*) and there are heard the bustle and turmoil of the Strand. Once more the scene changes as the composer takes his listeners to that quiet part of London which is typified by one of the by-streets that lead to the river. The mood again becomes one of impetuosity as the listener is again brought back to the Strand. The second movement pictures the district of the metropolis known as Bloomsbury in the cold and damp dusk of a day in November. Over the district there broods, says Mr. Coates, "an air of shabby gentility, a sad dignity of having seen better days." A musician is playing his fiddle in the murky twilight and in the distance the cry of the lavender vendor is heard—for London, like Paris, has its street criers. The movement ends with the old fiddler playing his tune. The third movement (*Allegro vivace*) is a picture of the city late on Saturday night on the Thames Embankment. On the other side of the river are the London slums and from these there are heard the noises of the costermongers with their barrows, making the streets look like a fair, the coster girls dancing their "double-shuffle" jig, the sounds of an accordion and a street organ. Suddenly the mood changes and the hoary Thames again comes into view and "the picture fades into fog and silence." The fourth movement shows London in a crueller aspect—for it is the London of the unemployed and the unfortunate. The opening bars set forth (*Maestoso alla marcia*) the "Hunger March." Once more the noise and bustle of the streets are set forth—it is the city seen through the eyes of those who are suffering and cold and dejected. The music comes to an abrupt pause and the sound of Big Ben is heard again. What follows is an epilogue "in which," says Mr. Coates, "we seem to feel the great deep soul of London."

*Pastoral Symphony*

This symphony was completed at London in 1921 and it was performed for the first time at a concert of the Royal Philharmonic Society, London, January 26, 1922. In America it was first heard at the Festival of the Litchfield County Choral Union, given in the music shed on the grounds of Carl Stoeckel, Norfolk, Connecticut, June 7, 1922. Vaughan Williams was the conductor on the latter occasion. When his *Pastoral Symphony* was given for the first time in London, the composer contributed the following note about it to the program:

"The mood of this symphony is, as its title suggests, almost entirely quiet and contemplative—there are few fortissimos and few allegros. The only really quick passage is the Coda to the third movement, and that is all pianissimo."

There is no "program" to the work. "The passionate analyst, remembering another 'Pastoral' Symphony and its candid sub-titles," wrote Mr. Lawrence Gilman, "finds himself, in the presence of Vaughan Williams' score, on a starvation diet, unless he chooses to be satisfied with mere music for sustenance." The composer himself has stated that he prefers the music to suggest whatever images come to the individual mind. It may be said, however, that Vaughan Williams, a fervid folk song enthusiast, has made use in this work, as in many others, of the modal peculiarities of old English folk tunes. There are no actual folk songs employed in the symphony. The first movement (*Molto moderato*) begins with the principal subject in the harp and lowest strings, with the flutes in a wavy figure of consecutive fifths against it. Soon a subsidiary subject is heard in the English horn. This material is worked over and soon the second theme is given out by the clarinet with a triplet figure accompanying it in the flutes. There are episodic ideas set forth in the remainder of the movement, but the main thematic material is that which has just been set forth. The second movement (*Lento moderato*) begins with a chord of F minor in the muted strings with the theme, in F major, played above it by a solo horn.

The violins answer this melody and soon a solo viola is heard in a contrasting phrase. The mood becomes more animated and the second theme is given out by a trumpet, a cadenza being part of its material. The violas and clarinet take up the theme and later the first subject is given out by the full orchestra. The second theme again comes to notice and the movement comes to a close in the violins alone. The third movement (*Moderato pesante; presto*) corresponds to the Scherzo of the classical symphony. It begins in the horns and the double basses and bassoons. A continuing section is heard in the trumpets and trombones (*poco animato*) and there is a third idea, set forth by the flute. The mood is robust, almost wild. The opening theme returns and the brass instruments bring back their rollicking melody. The Coda begins with a few measures of the first subject (*Presto*). "It is all sheer fairyland," wrote A. E. F. Dickinson, "and everything has a new and magical touch about it." In the Finale a wordless solo voice (soprano or tenor) is employed at the opening, this being set against a dull roll on the kettle-drum. The second subject follows immediately in the wood winds and harp (*Moderato maestoso*), and is in the Lydian mode—the scale which corresponds to the modern F major, but with B natural instead of B flat. An agitated episode succeeds this, the subject, sung at the beginning of the movement by the voice, now returning in the orchestra. The violoncellos, and after them, the flute sing a theme related to the first subject. The violins bring forward a more impassioned mood and this culminates in a recapitulation of the first subject (*molto largamente*) by the strings and wood winds in unison. Reminiscences of material in previous movements occur, the violins climb to a high A and the distant voice of the singer is heard again in the opening theme. The symphony then sinks gently into silence.

## VERDI

1813 - 1901

### *The Manzoni Requiem*

THE history of "The Manzoni Requiem" is of more than ordinary interest. Shortly after Rossini's death, in 1868, Verdi conceived the idea of a requiem in his memory, to be written by many hands, which should be performed in the cathedral of Bologna on each centenary of the composer's death, but upon no other occasion and at no other place. The project met with favor. The work was laid out in thirteen numbers and assigned to thirteen Italian composers, Verdi taking the ("Libra me"), which was to be the last number in the work. Each of the composers finished his task; but when the parts were joined in a complete requiem they were found to be so dissimilar in treatment, and the whole work so incoherent and lacking in symmetry and unity, that the scheme went no further. About this time, 1873, Alessandro Manzoni, the founder of the romantic school in Italian literature, died, and was universally mourned by his countrymen. The requiem which had been intended for Rossini was now written by Verdi for his friend, the great Italian patriot and poet. It was performed for the first time at Milan, May 22, 1874, the anniversary of Manzoni's death.

The "Requiem" opens, after a few measures of prelude, with the chorus chanting the appeal for rest, *sotto voce*, the effect being carried as pianissimo as possible until the basses, by an abrupt change of key, give out the theme of a fugue ("Te decet Hymnus"), written in pure religious style. The introductory ("Requiem") is repeated, and leads to the ("Kyrie"), the theme of which is stated by the tenor, and in

turn taken up by the other soloists, the chorus shortly joining, a double sextet interwoven with it, and the whole closing pianissimo, as the ("Requiem") opened.

The second part, the "*Dies Iræ*," is in strong contrast with the first, and is more broadly and dramatically worked up, and with freer accompaniment. The opening chorus is one of startling power. The tenors and basses open the number, immediately followed by the four parts announcing the "*Day of Wrath*" in high, sustained notes, while the second sopranos, altos, and tenors accompany them with immense sweeps of sound that rise and fall like the waves. There are nine numbers in this part, the most effective of them being the Adagio trio ("*Quid sum miser*") for soprano, alto, and tenor, upon which Verdi has lavished his melodious inspiration. The trio is continually interwoven with the chorus shouting fortissimo the ("*Rex tremendæ Majestatis*"), until it takes another form in the prayer ("*Recordare*"), a duet for soprano and alto in Verdi's best operatic vein. An effective tenor solo ("*Ingemisco*"), followed by a solemn and majestic bass solo ("*Confutatis*"), leads to the stirring measures of the "*Day of Wrath*" again, and closes this part in a powerful ensemble, both vocal and dramatic.

The offertory ("*Domine Jesu*") is a quartet with three motives—the first Andante, the second Allegro, and the third Adagio in Gregorian form, the three themes being admirably worked up and accompanied. The ("*Sanctus*"), the fourth part of the mass, is an impressive Allegro double chorus, followed by the ("*Agnus Dei*"), a duet for soprano and alto which is full of melodious inspiration, illustrated with charming instrumental color. The sixth part is the ("*Lux æterna*"), a trio for alto, tenor, and bass which leads to the ("*Libera*"), the final division and the climax of the work. In its general effect it is a soprano obligato with chorus. After a monotone recitative and solo the ("*Dies Iræ*") is repeated, likewise the ("*Requiem æternam*"), which forms the introduction of the mass, and the ("*Requiem*") closes with a fugue of majestic proportions, ending with the same pianissimo effect which characterizes the opening of the work.



## WAGNER

1813—1883

### *Overture to Rienzi*

WAGNER completed the book of "Rienzi," based upon Bulwer's novel, in 1838, and began the music in the autumn of that year. It was finished in 1839, and performed for the first time in Dresden in 1842. The overture is in the regular form, for "Rienzi" was written before Wagner had taken his new departure in music, and is based upon some of the themes in the opera. It opens with a slow movement, announced in trumpet calls, introducing after a few measures an impressive theme in the strings, Rienzi's Prayer for the People. This is repeated by wood winds and brasses with accompaniment in violins and violas. At the close of the repeat the main section begins with the theme sung by the chorus at the end of the first act, in which occurs also the battle hymn assigned to the brasses fortissimo, and combined with the theme of Rienzi's Prayer. An episode based on the theme of the slow movement leads to the second subject, sung in the finale of the second act. In the reprise, the second subject is connected with a counter theme in the trombones. A Coda of most vigorous intensity, founded on the battle hymn, closes the overture.

### *Overture to The Flying Dutchman*

The romantic opera "The Flying Dutchman," conceived by Wagner during a storm which overtook him on a voyage from Riga to Paris, was written in 1841, and was first produced at Dresden in 1843. The overture characterizes the persons

and situations in the opera and introduces motives which Wagner ever after used so freely and so skilfully. It opens with the "Curse weighing upon the Dutchman" motive, given out in unison by bassoons and horns, accompanied in the violins tremolo, picturing waves in motion, and passages in violas and 'cellos depicting increasing waves and the approaching storm, through which are heard suggestions of the Curse and motive and signals of distress. As the storm subsides the second motive is announced, "The Message of the Angel of Mercy," personifying Senta, which is heard in the opera at the close of each stanza of Senta's ballad. Impressive passages are stated in the horns and trombones, and the Curse motive is again announced, followed by the third motive, "The Personification of the Dutchman." The storm rages anew, fortissimo, and in its lulls is heard the jovial Sailors' Song on a passing vessel. The storm continues, but the Senta motive returns persistently, alternating with the Curse motive. Finally ensues the wreck scene — then silence.

### *Overture to Tannhäuser*

Wagner first conceived the idea of writing "Tannhäuser und der Sängerkrieg auf Wartburg" ("Tannhäuser and the Singers' Contest at the Wartburg") while visiting the castle of Wartburg in Thuringia in 1842, and the opera was first produced in Dresden in 1845. The story of Tannhäuser's love for Elizabeth, his yielding to the seductive influences of Venus and his chanting her praises in the singers' contest, his penitential pilgrimage to Rome and struggle with the sirens as he returns, and his final expiation and pardon by the side of Elizabeth's bier, is a familiar one to every concert-goer. The overture is one of the great masterpieces in that class of musical composition and is here described in Wagner's own words:

"At its commencement the orchestra rehearses the song of pilgrims, which, as it approaches, grows louder and louder, and at length recedes. It is twilight; the last strain of the pilgrims' song is heard. As night comes on, magical phenomena present themselves;

a roseate-hued and fragrant mist arises, wafting voluptuous shouts of joy to our ears. We are made aware of the dizzy motion of a horribly wanton dance.

"These are the seductive magic spells of the Venusberg, which at the hour of night reveal themselves to those whose breasts are inflamed with unholy desire. Attracted by these enticing phenomena, a tall and manly figure approaches; it is Tannhäuser, the Minnesinger. Proudly exulting, he trolls forth his jubilant love-song as if to challenge the wanton magic crew to turn their attention to himself. Wild shouts respond to his call; the roseate cloud surrounds him more closely; its enrapturing fragrance overwhelms him and intoxicates his brain. Endowed now with supernatural powers of vision, he perceives, in the dim seductive light spread out before him, an unspeakably lovely female figure; he hears a voice which, with its tremulous sweetness, sounds like the call of sirens, promising to the brave the fulfilment of his wildest wishes. It is Venus herself whom he sees before him. Heart and soul he burns with desire; hot, consuming longing inflames the blood in his veins; by an irresistible power he is drawn into the presence of the goddess and with the highest rapture raises his song in her praise. As if in response to his magic call, the wonder of the Venusberg is revealed to him in its fullest brightness; boisterous shouts of wild delight re-echo on every side; Bacchantes rush hither and thither in their drunken revels, and, dragging Tannhäuser into their giddy dance, deliver him over to the love-warm arms of the goddess, who, passionately embracing him, carries him off, drunken with joy, to the unapproachable depths of her invisible kingdom. The wild throng then disperses and their commotion ceases. A voluptuous, plaintive whirring alone now stirs the air, and a horrible murmur pervades the spot where the enrapturing profane magic spell had shown itself, and which now again is overshadowed by darkness. Day at length begins to dawn, and the song of the returning pilgrims is heard in the distance. As their song draws nearer, and day succeeds to night, that whirring and murmuring in the air, which but just now sounded to us like the horrible wail of the damned, gives way to more joyful strains, till at last, when the sun has risen in all its splendor, and the pilgrims' song with mighty inspiration proclaims to the world and to all that is and lives salvation won, its surging sound swells into a rapturous torrent of sublime ecstasy. This divine song represents to us the shout of joy at his release from the curse of the unholiness of the Venusberg. Thus all the pulses of life palpitate and leap for joy in this song of deliverance; and the two divided elements, spirit and mind, God and nature, embrace each other in the holy uniting Kiss of Love."

*Prelude to Lohengrin*

The romantic opera, "Lohengrin," was finished in 1847 and first performed at Weimar in 1850, under Liszt's direction. The story of Lohengrin and Elsa, of Ortrud and Telramund, of the Swan boat and Elsa's death, does not need retelling for any concert-goer. The prelude to the opera takes for its subject the descent of the Holy Grail, the mysterious symbol of the Christian faith, and the Grail motive is the key to the whole composition. This mysterious motive is developed in various groups of instruments in a gradual crescendo, leading to a brief decrescendo. It is first announced in the far, airy distance in the violins pianissimo, then passes to the wood winds, thence to the violas, 'cellos, horn, and bassoon, and reaches its climax in exultant outbursts in trumpets and trombones, after this dying away gradually and closing pianissimo in the flute and muted violins.

*Prelude to Tristan und Isolde*

The opera, "Tristan und Isolde," was begun in 1857 and completed in 1859, during the period in which Wagner was engaged upon his colossal "Nibelung Trilogy," and was first produced in 1865 in Munich. It is peculiarly interesting, as being the first opera in which Wagner broke entirely loose from the conventional operatic form. In a Prelude of this kind, based entirely upon motives and their development, musical analysis without frequent use of notation would be of little service. The recital of the themes must tell its contents. These begin with the "Love Confession," always followed by the motive of "Desire." After their repetition the theme of the "Glance" follows, which explains its own meaning, and after its development in various forms occur the motives of the "Love Philtre" and "Death Potion," the one extremely passionate, the other sombre and mysterious. These are followed by a motive growing out of the "Glance," and an overpoweringly passionate crescendo, after which the motive "Deliver-

ance by Death," with its development, closes the Prelude. In the concert-room the Prelude is usually coupled with the "Liebes-Tod" ("Love Death"), the closing scene in which Isolde apostrophizes the dead body of her lover.

*Prelude to Die Meistersinger von Nürnberg*

"Die Meistersinger," Wagner's only comic opera, occupied the attention of the composer at intervals during twenty years. It was finished in 1867, and was first produced at Munich in 1868 under the direction of Hans von Bülow. The story concerns the love of Walther, a noble young knight, and Eva, daughter of Pogner, a wealthy goldsmith, his entering the lists to become a Mastersinger, which he must do to win her hand, and which he accomplishes with the help of Hans Sachs, by outdoing Beckmesser with his beautiful "Prize Song." It is clearly apparent both from the music and the text that the opera was partly intended as a satire upon Wagner's critics, who had charged that he was incapable of melody. It is easy to see that these critics are symbolized by the pedantic Beckmesser and that in Walther we have a personification of Wagner himself.

The Prelude is composed of some of the principal themes, two of them symbolizing the corporation of the Mastersingers, the others various phases of the love of Eva and Walther. It opens with the Mastersinger's motive, a noble march movement of heavy chords, which is repeated. Immediately following it a gentle motive, "Waking Love," occurs. This leads to a second Mastersinger motive, another march rhythm known as the "Banner" motive, from the banner carried by the Mastersingers upon which King David was represented playing the harp. This is worked up at considerable length and leads by a short episode to another very melodious motive, called "Love Confessed," which is related to the "Prize Song." It is followed by an agitated motive called "Impatient Ardor," which in development is worked up with a counter theme from the singing contest. In the Finale the "Mastersingers," "Banner,"

and "Love Confessed" motives are ingeniously woven together by various groups of instruments, the rest of the orchestra supplying most ornate elaboration, the whole coming to an imposing climax, which closes the *Prelude*.

### *The Nibelung Trilogy Preludes*

The "Nibelung Trilogy" consists of the introduction ("Rheingold") and the music-dramas, ("Die Walküre," "Siegfried," and "Die Götterdämmerung.") The dramatic poems were written as early as 1852. The music to "Rheingold" and "Die Walküre" was composed between 1852 and 1856; that of "Siegfried," begun in 1856, was not finished until 1869; that of "Die Götterdämmerung" between 1867 and 1876, in which latter year the entire Trilogy was performed at Bayreuth.

The prelude to "Rheingold" consists of a single chord varied with masterly skill, which fills the entire prelude and is constantly expanded yet never loses its character. It constitutes a tone-picture of water in its primeval repose, its gradual undulations and gathering force leading, as the curtain rises, to the opening scene — the bed of the Rhine and the life of the Rhine Daughters. Though the movement is designedly monotonous, such is the skill manifested in its construction that it never becomes tedious.

The prelude to "Die Walküre" is very brief, and describes the rising and subsidence of a furious storm. It is mainly constructed on a simple subject, repeated and varied, and leads to the scene where Siegmund suddenly appears in Hunding's hut.

The prelude to "Siegfried" is constructed upon the principal themes of the music-drama, among them the "Forge," the "Ring," the "Sword," the "Dragon," and other motives which are familiar to opera-goers, and introduces the scene in Mime's forge upon Siegfried's arrival, preceded by his horn calls.

There is no regular prelude to "Die Götterdämmerung," a prologue taking its place, which is divided into two scenes, that

of the Norns weaving the fates of gods and men, and Brünnhilde's farewell to Siegfried as he sets forth for new adventures.

*Prelude to Parsifal*

"Parsifal," a "Bühnenweihfestspiel" ("Festival Acting Drama"), was completed in 1879, and was first produced at Bayreuth in 1882, seven months before the composer's death. The subject of the work is taken from the cycle of the Holy Grail myths, to which "Lohengrin" belongs, and concerns Parsifal, the King of the Grail and father of Lohengrin. Like Siegfried, Parsifal represents free human nature, and its impulsive, spontaneous action. He is styled in the text "Der Reine Thor" ("The Guileless Fool"), who, bearing out the old mythical idea, overcomes the evil principle and gains the crown by dint of pure natural impulse.

The Vorspiel opens with the symbolic motive of the "Eucharist," at first unaccompanied, and then repeated with arpeggio accompaniment. After a pause the same motive reappears, but in the minor, followed by another pause. The second motive, the Grail, now appears, and is extended, followed by the motive of Faith, which is developed in an impressive manner, the Grail motive occasionally joining it. After a drum passage, followed by a tremolo of the strings, the Eucharist motive reappears, followed by the Lance motive. After brief development the Eucharist motive leads directly to the opening scene of the dialogue between Gurnemanz and his two companions of the Grail.

*Eine Faust Overture*

"Eine Faust Overture," written in 1840 and rewritten in 1855, was originally intended as the first movement of a symphony based upon Goethe's drama. The symphony scheme, however, was abandoned, Wagner at that time being busy with his opera, "The Flying Dutchman." After several changes the overture was published with its present title. It has to do

with Faust alone, before he has encountered Mephistopheles or met Marguerite. The following motto from Goethe's "Faust," which Wagner at one time used, probably explains its exact significance:

"The indwelling spirit  
Whose temple is my heart, who rules its powers,  
Can stir the bosom to its lowest depths,  
But has no power to move external nature,  
And therefore is existence burdensome,  
And death desirable, and life detested."

It begins with a slow introduction, the opening subject given out by the tuba and double basses in unison, accompanied by pianissimo rolls on the kettle-drums. The 'cellos respond with a phrase several times heard in the overture. The first violins follow with a new theme, which, through its development, leads to the quick movement, the first violins opening with the theme last stated, accompanied in bassoon and horn. After somewhat complicated development the second theme, a beautifully expressive melody, appears in the wood winds and is developed, and a short transition leads to the free fantasia based upon the second theme. The first theme returns again and is elaborately developed. The concluding section of the overture begins with the first theme, fortissimo, which is subjected to new development, and the overture closes with a very dramatic Coda. The work is a wonderful picture of the restlessness of the soul, its aspirations, and its struggles with destiny.

### *Siegfried Idyl*

The "Siegfried Idyl" was written in 1871 as a birthday gift to the composer's wife and named for his son, Siegfried, who was born while he was composing the music. The thematic material is largely drawn from "Siegfried" in the "Nibelung Trilogy," including the motive from the love scene in the third act, phrases from Wotan's Farewell and Brünnhilde's Address. With them an old German cradle-song is



interwoven. The various motives are worked up with consummate skill and with as much care as if the *Idyl* had been written for a large orchestra. The score calls only for the strings, one flute, one oboe, two clarinets, two horns, one trumpet, and one bassoon. The first performance of the *Idyl* was given upon the steps of Villa Tribscheu at Lucerne, by some Zurich musicians invited for the purpose, Hans Richter among them playing the trumpet, and Wagner himself conducting the serenade to his wife.

### *Waldweben*

"*Waldweben*" ("Forest Weaving") is an arrangement by Wagner himself for concert purposes of fragments of the second act of "*Siegfried*," describing the reveries of Siegfried amid the rustle of the forest, his slaying of the dragon, and his discovery that he can understand what the birds are saying to him after he has tasted the blood of the monster. It is one of the most delightful of the Wagner concert arrangements, though mainly repeating the music of the drama itself.

### *Träume*

"*Träume*" ("Dreams"), a favorite little number on concert-programs, is a song which Wagner wrote as "a study to '*Tristan und Isolde*,'" and which was arranged for orchestra many years ago by Theodore Thomas, who lent it an added charm and effect. The song is a miniature impression of "*Tristan und Isolde*," a mere sketch, yet drawn in exquisite line and infused with dreamy sentiment. It may have aided in depicting that mighty outburst of passion in the great music drama of *Isolde's* love.

### *Huldigungs Marsch*

"*Huldigungs Marsch*," or "March of Homage," was written in 1864 for Ludwig II of Bavaria and was at first scored

for military band. Subsequently Wagner began its arrangement for orchestra, a work which, owing to interruptions, was finished by Raff. The march begins with an introduction in march time leading to a stately theme in the wood winds and horns. This is followed by parts of another theme in the violas, 'cellos, horns and bass clarinet, with sustained harmonics in the brasses. As the time quickens, the trumpets and trombones give out a march theme with drum rolls. A fortissimo in full orchestra leads to the march proper, which opens with a brilliant theme of festal character in the wood winds and horns with string accompaniment. After development, the second theme is given out by the trombones, and after fragments of the first theme, it returns with tremendous force in all the brasses fortissimo against rolls of the drums and brilliant runs in the wood winds. The first theme now returns fortissimo in full orchestra and is further developed, and at last, after a powerful climax, leads to a return of the opening passage in the introduction. A brilliant Coda closes the march.

### *Kaiser Marsch*

The well-known "Kaiser Marsch" was written in celebration of the German victory over France in 1870 and was first played in Berlin in 1871. It opens with a majestic theme in full orchestra which is developed with genuine "Sturm und Drang." After this subsides, the brasses and kettle-drums prepare the way for the second theme in the wood winds, which leads to the first phrase of the Martin Luther Chorale, "Ein' feste Burg," in full harmony in all the wind instruments against a powerful string accompaniment. This material is next developed, giving a picture of battle, until at last the brasses once more sing the Chorale, against the tumult signifying victory. A fanfare leads to the return of the first theme which is given out in full orchestra fortissimo. At the return of this theme a unison chorus is written, but it is rarely sung.

*Bacchanale from Tannhäuser*

This Bacchanale was an addition which Wagner made for the production of his opera "Tannhäuser" in Paris in 1861, sixteen years after the work had first been given at Dresden. The Paris production had been arranged through the patronage of Princess Metternich, who persuaded Napoleon III, who had never previously heard of Wagner nor of "Tannhäuser," to permit a performance of the opera to be given in Paris. Immense preparations were made for the production. No fewer than 164 rehearsals were held, but it was in connection with the ballet scene that disaster fell upon "Tannhäuser" in France. It had always been the custom to put a ballet in the second or third acts of operas given in Paris, so that the subscribers to the great national institution could make their leisurely way to the Opéra after dinner and in time to see the dancers—a portion of the composition which was of most importance to the gentlemen of the Jockey Club. No persuasion could prevail upon Wagner to put a ballet in the second or third act of "Tannhäuser," nor in any other place than that in which it would be appropriate and fitting—the first act. In order to show the German master that Paris could not be trifled with, the Jockey Club and other subscribers came to the first performance armed with whistles, rattles and other noise-making implements and but little of Wagner's music was permitted to be heard. Two other representations were given and at each bedlam was let loose; Wagner therefore withdrew his score and "Tannhäuser" thereafter was silent, as far as Paris was concerned, for more than thirty years.

Even before the fiasco of the production occurred, Wagner had had great difficulty in making the dancers of the Opéra understand what he required in the Bacchanale. His idea was to surround Venus, lying in her grotto in the Hörselberg with Tannhäuser at her feet, with bacchantes and fauns dancing before them. There were to have been two tableaux—"The Rape of Europa" and "Leda and the Swan"—but the dancers were reluctant to omit as much of their costumes as

would be consistent with the mythological era. Artists' models, who might be less particular about exposing their persons, were suggested, but finally the tableaux were omitted altogether. When the composer urged upon Petipa, the ballet master, that the motions of the satyrs and bacchantes must not be of the traditional operatic kind, but frenzied and sublime, the latter said: "If I were to tell my dancers a word about this, and endeavor to give them the attitude you mean, we should have the can-can at once and would be lost."

F. B.

## WEBER

1786 – 1826

### *Overture to Euryanthe*

WEBER'S "Euryanthe" was first performed in Vienna in 1823, and met with failure, though the overture has remained popular from that day to this. The story of the opera is concerned with the love troubles of Adolar and Euryanthe, and the intrigues of Lysiart and Eglantine against them, which are at last happily overcome. The libretto is of the most inane character and was largely responsible for failure of the opera. The opening theme of the overture is announced in all the wood winds, supported by the full power of the orchestra, after a brilliant introduction, signifying Adolar's reliance upon the faithfulness of Euryanthe. The second theme is a graceful melody suggesting Adolar's hope as he looks forward to a meeting with her. A tutti full of color leads to a *Largo* in the muted violins, accompanied by violas, which gives expression to certain revelations made by Eglantine. After a pause on the last note of the *Largo*, the basses give out an episode which has no connection with the opera, but which leads back to the first subject, most brilliantly elaborated. The return of the second theme and an effective Coda close the overture.

### *Overture to Oberon*

"Oberon" was written in 1826, two acts of it in Germany and the last in England. The story upon which it is founded appears in a collection of French romances under the title of "Huon de Bordeaux." It is substantially as follows: Oberon,

the Elfin King, having quarreled with his fairy partner, can never be reconciled until he finds two lovers constant to each other under all circumstances. Puck ranges the world in quest of them. The two lovers are Sir Huon, a young knight of Bordeaux, and Reiza, daughter of the Caliph of Bagdad. The story relates their trials and temptations, through all of which they remain constant, thereby securing the forgiveness of Oberon. The overture is characteristic of the opera and opens with an Adagio sostenuto of fairy music with the magic horn of Oberon summoning the fairies. A few notes lead to a short passage from a fairy chorus in the flute. A march theme is then given out, played in the Court of Charlemagne, and introducing the hero, which is twice answered in the muted strings. The fairy music continues until a fortissimo chord in full orchestra leads to the Allegro, the subject of which is taken from the quartet in the opera, "Over the Dark Blue Waters." The horn call is heard again, whereupon the clarinet gives out the theme of Sir Huon's song, "From Boyhood trained," followed by a passage from Reiza's magnificent scena, "Ocean, thou mighty Monster," and a reference to the chorus sung by the spirits when they are directed by Puck to raise the storm which wrecks the lovers' bark. The conclusion of the overture is of the most tumultuous and brilliant character. As a complete work it is one of the most remarkable combinations of fantasy and technical skill in modern music.

#### *Overture to Der Freischütz*

The opera, "Der Freischütz" was composed in 1819-1820, and is specially famous as purely German in subject and treatment. Its music was originally connected by spoken dialogue. The libretto was written by Friedrich Kind, and is based upon a German legend by Apel. Max, the lover of Agatha, daughter of Kuno, can only win her hand by victory in a shooting contest. Caspar, also a lover of Agatha, who has sold himself to the fiend Zamiel for some unerring bullets cast under magic influences, conspires to deliver Max to the

fiend instead of himself. Max loses his skill in shooting and having been defeated by Kilian, abandons all hope. While in this despondent mood, Caspar induces him to cast the magic bullets in hope of propitiating Zamiel. Max succeeds well with six of his bullets and fires the seventh at a dove flying past. As he fires, Agatha appears to him as the dove, and he fancies he has killed her, but Zamiel has directed the shot to the heart of Caspar and claims his victim, while Max is rewarded with the hand of Agatha.

An impressive Adagio opening of the overture is followed by a beautiful horn quartet, which does not appear in the opera, and seems to have no connection with it, though some have thought it is intended to signify the happiness of simple woodland life. It is followed by the prelude of the story, the contract between Zamiel and Caspar, described by tremolos in the strings, weird tones in the clarinet, and drum beats. This closes the Adagio and leads to an Allegro, taken from Max's scena, closing the first act. Short passage work follows, leading to the episode of the Incantation music in full orchestra, in which the composer reaches the supreme height of wild, weird, and almost supernatural music. A beautiful contrast follows in the clarinet, which takes up the aria sung by Agatha when she meets her lover in the second act. This continues until phrases of the Incantation music break in again. Once more the beautiful Agatha theme is introduced, leading to the free fantasia. It is based upon fragments of the "Incantation" and leads to the third section of the overture, which opens with the first theme, followed by phrases from Max's aria in the first act. At its conclusion, phrases from the introduction reappear, and a decrescendo leads to the Coda, which begins with an impressive fortissimo chord in full orchestra, followed after a brief transition by a second. A short pause ensues, after which the full orchestra sings a phrase from the superb Agatha aria. The development of the second theme rises to a climax, which closes the overture.

*Overture to Abu Hassan*

The one-act opera, "Abu Hassan," the text written by Franz Heimer, was finished in 1811, and was first produced in the same year at Munich. The story is based upon a well-known tale in the "Arabian Nights." The opera was written in Weber's youth, but is full of spirit and delightful melodies. It opens with a sprightly theme, pianissimo, which, after development, is followed by a fortissimo passage. The second theme, also of a vivacious character, follows, and in turn is succeeded by a graceful passage. A third theme, of a grandiose nature, closes the opening section, and is followed by the free fantasia, which leads to the return of the first theme. In the concluding section the first theme is followed by the grandiose theme alluded to above, and a brilliant, sprightly Coda closes the overture.

*Jubilee Overture*

It was during his directorship of the opera at Dresden in 1818 that Weber was commissioned to compose a cantata in honor of the fiftieth anniversary of the accession to the throne of the King of Saxony. He wrote the cantata called "The Jubilee" in eleven days, but owing to Italian cabals against him it was not performed on that occasion. When Weber found it was not to be given, he wrote the overture known as "The Jubilee," which is entirely distinct from the cantata. It opens with a bold and striking Adagio, in which a passage for the basses leads to the principal movement. After the development of the first theme, which is taken fortissimo in full orchestra, an episode leads to the second theme, a light dance rhythm. This theme is developed at considerable length and leads to the free fantasia. In the concluding section the opening themes are repeated. After further development the first subject repeats, and the violins finally lead to a vigorous intonation of the national anthem, "Heil dir im Siegerkranz," which is played fortissimo by the wind instruments with string accompaniment.



*Invitation to the Dance. Op. 65*

The "Invitation to the Dance," the most brilliant example of dance music yet written, was composed by Weber in 1811, and dedicated to his wife, Caroline. It opens with a slow introduction, the "Invitation," repeated by various groups of instruments, and leading to the main section of the work, a waltz theme of a most fascinating character. The second theme, graceful and languishing in style, follows, and after skilful development is followed by an episode and a new theme. This, too, is fully developed, and leads to the third part, constructed upon phrases from the previous theme. A vivacious Coda is followed, after a pause, by the slow movement of the introduction repeated. It is related in the biography of Weber, by his son, that while the composer was playing the piano version of the "Invitation" to his wife, he gave her the following program of the piece:

"Bars 1-5, first appearance of the dancers. Bars 5-9, the lady's evasive reply. Bars 9-13, his pressing invitation. Bars 13-16, her consent. Bars 17-19, he begins conversation. Bars 19-21, her reply. Bars 21-23, speaks with greater warmth. Bars 23-25, the sympathetic agreement. Bars 25-27, addresses her with regard to the dance. Bars 27-29, her answer. Bars 29-31, they take their places. Bars 31-35, waiting for the commencement of the dance. The conclusion of the dance, his thanks, her reply, and their retirement."

Fresh, graceful, and spirited, the work is the very apotheosis of the dance. Riehl says of it: "It marks the transition of modern dance music. The waltz had been previously a sort of mere animated minuet, but Weber threw a fiery allegro into the dance. The world ran faster, why should not people dance faster? . . . Weber was the founder of the dance music expression of deep feeling, and of a school of which Richard Strauss afterwards was an acolyte."

# WOLF

1860 – 1903

## *Symphonic Poem, Penthesilea*

WOLF'S symphonic poem, "Penthesilea," based upon Kleist's tragedy of that name, was written in 1883. The opening movement describes the preparations for a campaign, with Penthesilea, the Amazon, in command, as indicated by a motive suggesting her personality. It is styled in the score, "The Departure of Amazons for Troy." As she takes the lead, a march theme introduced by trumpet flourishes is heard. After a contrasting passage the march is resumed, and dies away as the Amazons enter their encampment. The second movement, "Penthesilea's Dream of the Feast of Roses," is of a tranquil nature, the flute, oboe, and violins singing her reverie with viola accompaniment. The reverie grows more and more animated and comes to its close with Penthesilea's awakening. The title of the final movement, "Combats, Passions, Frenzy, Annihilation," well describes its musical contents. Two motives at the outset contend with each other — Penthesilea's determination to conquer, and the softer yearnings of her heart. These, after development, reach a climax, the motive of yearning last appearing in the wood winds and a tremolo of the violins. The desire for conquest breaks out again, and the trombones give out the motive of annihilation over a different treatment of the Penthesilea motive in the violins and wood winds. The tumult at last subsides, and as it dies away an expressive viola solo indicates the reappearance of Penthesilea in a more tranquil mood. After a short passage the orchestra once more breaks out in a repetition of the opening phrases and works up to a terrific climax, indicating her desire for revenge and destruction. After a pause the tumult again subsides, and the poem ends with her death.

## WOLF-FERRARI

1876 -

### *The New Life*

ERMANNO WOLF-FERRARI, born at Venice, was practically self-educated in music until his seventeenth year, when he went to Munich to study with Joseph Rheinberger. Much of the influence surrounding him was German, for the composer's father, a painter, had been a native of Weinheim, in Baden, and much of Wolf-Ferrari's self-study had been made with German music. The Italian influence became stronger when the composer, dissatisfied with Rheinberger's conservative teaching, returned to Italy and was directed in his studies by Verdi. Wolf-Ferrari is better known as a composer of operas than of symphonic works for the concert-room.

"The New Life" ("La Vita Nuova") was completed in 1901 and was produced for the first time at a concert of the Porges Choral Society, Munich, March 21, 1903. It was the success which waited upon this production which resulted in Wolf-Ferrari being appointed director of the Liceo Benedetto Marcello, the principal music school of Venice. The cantata is based upon the poems written by Dante and which were inspired by Beatrice Portinari. These were written between 1292 and 1294. It is of interest to state that Dante saw the maiden who inspired his verses only once or twice and it is probable that she scarcely knew him. Eventually she married Simone de' Bardi and she was scarcely twenty-four years of age when, on July 9, 1290, she died. But neither her marriage nor her death lessened Dante's adoration of Beatrice. The poems which he had written in her honor were published with the title "La Vita Nuova."

The following description of Wolf-Ferrari's cantata is published in the score:

Wolf-Ferrari divides the whole work into two parts. The first is preceded by a prologue. Between the two parts there is an *Intermezzo*. Next to the chorus, the solo baritone representing the person of the poet, is played by the composer in the foreground, while naturally the soprano solo of Beatrice stands back. Only in the prologue does it play a more prominent part, after which it disappears, not to return until the close, where it has but a few words to sing. The orchestra is no longer used as an accompaniment. In some parts the composer works out the feelings and ideas created in him by the words into short, independent passages for the orchestra; such are the *Angels' Song*, the *Preludio*, the *Intermezzo* and the Instrumental Melodrama, "*Beatrice's Death*."

The Prologue, glorifying Love as the conqueror of Death, leads us on, as it were, through mighty portals (*Soli*, double chorus, boys' voices, organ and orchestra) to the first part, which describes Love in relation to Life in still more worldly strains, indulging even in pure joy of life and delight in the glories and beauties of Nature; till at the close the music bursts into strains transcending Earth and all that is earthly. It treats of the Canzone which tells of Angels pleading to the Almighty Father to take Beatrice's soul, whose glory shines unto Heavenly heights. The answer of God is sung by the full chorus in Palestrinian strains, in which plain language it conveys the idea of that "All-pervading, All-embracing" Power. An *Intermezzo* which then follows casts the first shadows of Death over the poem. It is the transfigured, sombre glorification of Sorrow, and is founded upon the two sonnets which owe their origin to the death of Beatrice's father.

The second part (in which the Angel of Death is represented in sombre harmonies [strings], and Beatrice by the solo-violin), in a thrilling scene, describes the death of Beatrice. A part sung by the chorus is followed by a baritone solo (*quasi recitativo*) of thrilling effect, depicting the poet a martyr to his sorrow, his eyes red with weeping; the piano accompaniment with its colorless tone producing an almost supernatural effect. The poet's early vision is changed to reality—has become an event—a description of the earthquake (with the plain triad in C minor) and forms the culminating point of this part, which contains dramatic elements bearing us up to mystic heights, and terminating with the words: "She lives in Light," pointing to the glorious union of thoughts on Eternity and Love.

The introduction of the pianoforte is a novelty; the instrument being used in solo parts and as an orchestral instrument. Once, in the *Angels' Song*, it is introduced together with two harps, the strings

and seven kettle-drums, which the basses in the movement repeat in natural pitch. A "*Leitmotiv*" appears at the close of each part, and in the prologue the boys' voices introduce the Love greeting with the words: "We gladly hail her Lord, whose name is Love!"

F. B.

*Overture to The Secret of Susanne*

"The Secret of Susanne," an intermezzo in one act, was written to a text by Enrico Golisciani. The work was first produced at the Hoftheater, Munich, December 4, 1909, the Italian text having been turned into German by Max Kalbeck. The opera was conducted by Felix Mottl. In America "The Secret of Susanne" was first given by the Chicago Opera Company at Philadelphia, March 29, 1911. The story of the opera is concerned with the Countess Gil, who, unknown to her husband, is given to smoking cigarettes. When the count sniffs tobacco smoke in his house he suspects his wife of having entertained a male friend and his jealousy leads him to violent outbursts of indignation. Later the truth comes out and all ends happily.

The overture (Vivacissimo, D major, 2-4 time) opens at once with the principal subject in the first violins. After this has been developed, a second theme is brought forward, this having a certain relationship to the first. Soon both subjects are combined, the first in the wood winds and trumpet and the second in the violins.

F. B.

*Intermezzo from The Jewels of the Madonna*

"I Gioielli della Madonna," opera in three acts, was produced at Berlin, December 23, 1911. In America it was first given by the Chicago Opera Company, Chicago, January 16, 1912. The work, written to a libretto by E. Golisciani and C. Zangarini, is concerned with Genarro, a young worker in iron, living in Naples, and his love for Maliella. The latter despises the honest Genarro and has become infatuated with

Rafaele, the leader of the Camorra, who boasts that for her sake he would steal the jewels from the statue of the Madonna which is borne through the streets of Naples at a religious festival. Genarro hears of this idle bragging and determines to win the favor of the girl by stealing the jewels himself and giving them to her. The penalty of the theft is death. Maliella appears in the den of the Camorra beseeching Rafaele to save her from Genarro. The Camorrista perceive the Virgin's jewels upon the girl's neck and all turn from her in horror. Maliella realizes that she has lost love as well as honor and she drowns herself in the sea. Genarro, too, awakens to the desperate nature of his crime and he takes his own life with a stiletto.

The Intermezzo separates the first and second acts of "The Jewels of the Madonna." It was not, originally, part of the work, but was an afterthought.

F. B.

## APPENDIX

### THE ORCHESTRA

THE word "orchestra," which originally designated the space occupied by players, has come to signify the players themselves, when combined for the production of operas or of such large works as are described in this volume. The old orchestras, which were much smaller than those of the present time, comprised the string quintet (first violins, second violins, violas, violoncellos, and double basses, flutes, oboes, clarinets, bassoons, horns, trumpets, kettle-drums, and sometimes trombones). In the modern orchestras the following instruments are also included: English horn, bass clarinet, double bassoon, tuba, harp, bass and snare drums, cymbals, triangle, castanets, carillons, gong and xylophone; and sometimes the string sections are greatly strengthened to allow of subdivision.

The modern orchestra is divided into these four families or sections: strings, wood winds, brasses, and percussion instruments, or "the battery." The string section includes first violins, second violins, violas, violoncellos, and double basses, which correspond to the tones of the human voice as follows: first violins, soprano; second violins, alto; violas, tenor; violoncellos, barytone; and double basses, bass.

The wood-wind section includes clarinets, flutes, oboes, bassoons (these played in pairs), bass clarinets, double bassoons, English horns, and piccolos.

The brass section includes horns (usually called French horn), trumpets (or their substitutes, cornets), trombones, tubas, and bass tuba. The percussion instruments are the kettle-drums, or tympani, bass and snare drums, triangle, cymbals, tambourine, castanets, carillons, xylophone, and gong.

The harp, though one of the most ancient of instruments, belongs to no family. It is a comparatively recent addition to the orchestra and might be called the hermit thrush of the harmonious aggregation.

The violins are divided into firsts and seconds, the seconds only differing from the first in that they are employed to fill out the harmony by supplying the alto voice. The violin is familiar to every one. It has four strings raised above the belly of the instrument by means of a bridge, and changes of pitch are effected by stopping the strings with the fingers, thus shortening them. In addition to its natural tones, caused by pressure, it is capable of sweet, flute-like over-tones, called "harmonics," produced by the player touching the strings at certain points. Pizzicato tones are made by plucking the strings with the fingers, and the softer tones by affixing an appliance called the "Sordino," or "mute," to the bridge. The viola is only a larger form of the violin, tuned a fifth lower, which fills in the harmony with a deeper tone, corresponding to the tenor voice. The violoncello, commonly abbreviated into 'cello, is the barytone of the string family. It is usually coupled with the double basses as a reinforcement, but often has important solo work assigned to it. It has a very sympathetic and almost human quality of tone, as deep as that of the double bass, as sombre as that of the viola, and as rich as that of the violin. It is the most satisfying singer in the orchestra. The double bass, or contra bass, or in vulgar parlance the "bull fiddle," is really the bass singer of the whole orchestra, though not so boisterous as some of its bass companions in other sections. It has a deep, broad, rich tone, and is even capable of producing beautiful harmonics. Its pizzicatos also are impressive, but the mute is not usually employed.

In the wood-wind section, the clarinet, one of the oldest of instruments, holds first place by virtue of its tone and the demands composers make upon it. Unlike the oboe, English horn, and bassoon, it is played with a single reed. It is the richest in tone of all the wood winds. Its lower tones are somewhat coarse and hollow, but the others are warm, brilliant, and powerful, and it almost equals the flute in ornate



and rapid facility. The bass clarinet is an octave deeper and is of different shape, having a bell mouth. The clarinet and bassoon are the real wood-wind foundation. Every one knows the flute, oldest and most bird-like of all instruments. It is the only one of the wood winds played from a side mouth-hole, for which reason it is sometimes called the traverse flute. The beak flute, like the flageolet, for instance, is a flute with a mouthpiece. The flute tone is gentle and sweet, and the instrument is peculiarly adapted for trills and rapid passages. The piccolo is only a small flute of higher range and more piercing tone. It produces the highest, shrillest, and most penetrating tone in the orchestra. The oboe is a double reed instrument. Some of its tones are weak and others shrill and nasal, but the general quality is plaintive and pastoral and very tender, even melancholy when the subject is at all sombre. In the hands of an expert player it can be made effective even as a solo instrument, and concertos have been written for it. It is a modest little instrument, but very dignified, for it gives out the A for the orchestra's tuning. The English horn, or *cor anglais*, is often mistaken by those unfamiliar with instruments, who seek for it in the brass section. It is all the more mystifying, for it is neither English nor horn. It is the alto oboe, of deeper tone, a fifth below, and partakes of the oboe's plaintive quality. The bassoon is not a dignified instrument in form or quality. It has a double reed like the oboe. Its higher and medium tones are not unmusical, when they fit into the general harmony, but its lower tones are deep and guttural and coarse. It sometimes affects an air of dignity, but it is more at home in the grotesque and is usually played by elderly, serious persons. As a solo instrument it is uncouth and uncanny. The double bassoon is an octave lower. It is to the bassoon what the double bass is to the 'cello.

In the brass section the French horn holds the leading place. It is really an evolution from the old hunting-horn. It has a smooth, rich, velvety tone, and the full harmony of a quartet of horns is exceptionally beautiful. Its "open" tones are made by blowing and manipulation of the lips and the "closed" tones by closing the bell of the instrument with

the hand. The trumpet is not often heard in small orchestras, its place being taken by the B flat cornet, which has not so pure or brilliant a tone but is more easily played and is extremely facile in every kind of tonal utterance. The cornet is so well known by its frequent use as a solo instrument in bands, big and little, that it needs no detailed description. The trombones usually appear in triple array, alto, tenor, and bass. Soprano trombones have been made, but they have not proved effective. Every concert-goer is familiar with the two tubes sliding in and out, by which the pitch is varied. Its compass is a little more than two octaves and in the hands of a finished player its tone is majestic and impressive, and at the same time it is capable of delicate and melodious effect. The tuba, which has taken the place of the ophicleide, belongs to the saxhorn family, one of the seven. It has a deep, noble tone and is the dominating bass of the brasses.

The percussion family is easily distinguishable by its noise, when it has a chance to make it, but it adds rich color to instrumentation. The kettle-drums, or tympani, ordinarily two in number, one high, the other low, though sometimes three and four are used, are metal basins headed with skin. They are tuned to sound certain notes by the use of screws and are specially serviceable in accentuating rhythm, heightening effect, and adding color. The bass drum is used for certain sonorous effects and with its neighbors, the kettle-drums, is happy in a thunder storm or cannonading. The snare drum supplies the military features and aids march rhythm. The cymbals are metal disks clashed together to heighten effect. The triangle is metallic, of the shape its name indicates, and is played with a little bar of the same metal. The carillons are small bars of steel, which, when struck with a mallet, give out bell tones, and a somewhat similar effect is produced upon strips of wood constituting the xylophone. The gong is used in dirges or tragic *dénouements*. The castanets and tambourine are instruments for dance-music which are too familiar to need description.

# GLOSSARY

The subjoined definitions of the terms most frequently used in this volume may be of use to readers.

*Adagio*, very slow.

*Adagio ma non tanto*, slow but not too slow.

*Affetuoso*, with tender expression.

*Allegretto*, somewhat quick.

*Allegro*, quick, lively.

*Allegro assai*, *Allegro molto*, very quick.

*Amabile*, amiable, graceful.

*Andante*, slow.

*Andantino*, somewhat quicker than *Andante*.

*Appassionato*, passionate.

*Aria*, a vocal form, employed in operas and oratorios.

*Arpeggio*, playing the notes of a chord consecutively.

*Augmentation*, writing a theme in notes of longer duration than those employed in its original presentation.

*Berceuse*, a cradle song.

*Bourrée*, an old French dance of lively character, in 4-4 time, beginning on the fourth beat.

*Bridge passage*, see Transitional passage.

*Brio*, vivacity, spirit.

*Cadenza*, an ornamental passage of brilliant character.

*Canon*, a form of composition in which a theme, given out by one voice, is imitated exactly by other successive voices. This exact imitation is called "canonic."

*Cembalo*, the Italian name for the harpsichord, the 18th century instrument which preceded the pianoforte. Its wire strings were not struck with hammers, as with the pianoforte, but plucked by quills.

*Chaconne*, a slow dance, probably Spanish in origin.

*Coda*, the concluding section of a piece, or of a division of a piece.

*Commodo*, conveniently, leisurely.

*Con*, with.

*Concerto*, the name originally given to any concerted composition for voices or instruments. In modern times, a work of brilliant character for a solo instrument (sometimes more than one) with orchestral accompaniment.

*Counterpoint*, the art, process and result of fitting two or more melodies together simultaneously.

*Crescendo*, becoming louder.

*Deciso*, in a bold or decided manner.

*Decrescendo*, becoming softer.

*Development*, working out; free fantasy.

*Diminuendo*, same as decrescendo.

*Diminution*, writing a theme in notes of shorter duration than those which had been employed in the original presentation. Opposed to augmentation (q.v.).

*Disperato*, desperately.

*Doloroso*, sadly.

*Drone Bass*, so called from the lowest tube of the bagpipe, the tone of which sounds continuously, see Organ-point.

*Entr'acte*, music played between the acts of an opera or drama. Synonymous with Intermezzo.

*Episode*, a digression from the principal subject; a contrasted theme.

*Fanfare*, a flourish of trumpets.

*Fantasia*, *Fantasia*, a composition in which the composer gives free scope to his ideas without formal restrictions.

*Festlich*, in a stately manner, as befitting a festival.

*Feroce*, with ferocity.

*Figure*, *figuration*, a melodic or rhythmic pattern.

*Finale*, the closing movement of a symphony or sonata or chamber music composition; also the closing portion of an act in an opera.

*Forse*, loud.

*Fortissimo*, very loud.

*Free fantasia*, the name sometimes given to the development section of the sonata form (q.v.).

*Fugato*, in the style of a fugue (q.v.).

*Fugue*, a composition in strict style in which a subject, set forth at the beginning, is answered by other parts and contrapuntally developed.

*Gavotte*, an old dance form of lively character, written usually in 4-4 time and beginning on the third beat.

*Gigue*, *Giga*, an old dance form, very lively in character, written usually in 6-8 time. The English Jig is derived from it.

*Giocoso*, joyful.

*Giusto*, exact, precise.

*Glissando*, the sliding of the finger between notes on the same string of a violin, violoncellos, etc.; also the rapid sliding of the fingers along the strings of a harp, or the keys of the piano.

*Grave*, very slow; also heavy, deep.

*Harmonics*, the name given to the flute-like tones produced on a bowed instrument and on the harp by lightly touching the strings instead of pressing them.

*Harmony*, a combination of simultaneous tones.

*Harpsichord*, see *Cembalo*.

*Imitation*, the repetition of a motive or phrase in some other part than that which has first established it.

*Interlude*, a piece, usually short, played between acts, movements or stanzas.

*Intermezzo*, see *Entr'acte*.

*Lamentoso*, mournfully.

*Langsam*, slow.

*Largo*, slow, noble, broad. Slower than *Lento*.

*Larghetto*, slow, but not so slow as *Largo*.

*Legato*, smoothly. The opposite of *Staccato*.

*Lento*, *Lent*, slow.

*Lydian Mode*, one of the medieval scales corresponding to the octave F to F on the white keys of the piano.

*Maestoso*, majestic.

*Marcato*, marked, accented.

*Marziale*, martial, in the style of a march.

*Melody*, a succession of tones, rhythmically and symmetrically arranged, as opposed to harmony.

*Minuet*, a dance form in 3-4 time.

*Misterioso*, mysteriously.

*Modérément*, moderately.

*Mosso*, animated; *poco mosso*, a little animated.

*Mute*, a device of wood or metal placed upon the bridge of a stringed instrument to deaden the sound; also a pear-shaped pad introduced into the bell of a horn, trumpet or trombone to modify the tone.

*Opera*, a dramatic composition intended for stage representation and including all musical resources — the orchestra, chorus, soli, duets, trios, etc.

*Oratorio*, a sacred work for solo, chorus and orchestra, generally, but not always based upon a scriptural narrative.

*Organ-point*, a note constantly repeated or sustained in one part, usually the bass. Also called *Pedal-point*, see *Drone Bass*.

*Overture*, literally means the opening movement of a larger work, such as an opera, oratorio, suite, etc. In modern music the name is frequently given to independent pieces for orchestra, usually written in sonata form (q.v.).

*Passacaglia*, originally a dance, but turned into a variation form by Bach and Handel. It is practically identical with the *Chaconne*.

*Passage*, *Passage-work*, a general term for any short division of a piece, a phrase. *Passage-work* denotes usually passages made up of runs and bustling ornamental figures.

*Pedal-point*, see *Organ-point*.

*Percussion instruments*, are those in which the sound is produced by being struck. They include drums, cymbals, triangle, tambourine, xylophone, etc.

*Phrase*, a short passage or figure.

*Pianissimo*, very soft.

*Piano*, soft.

*Piu*, more; *Piu mosso*, more animated; *piu forte*, more loudly.

*Pizzicato*, an effect produced by plucking the strings of such instruments as the violin, viola, violoncello and double bass with the finger instead of playing with the bow.

*Poco*, a little.

*Polonaise*, a Polish composition usually classed among the dance forms, but in reality a march. It opened the great balls of the Polish kings and nobility — the dancers parading around the room in couples.

*Postlude*, a concluding phrase, composition or church voluntary.

*Praeambulum*, a prelude or introduction.

*Presto*, quick.

*Prestissimo*, very quick.

*Quasi*, almost.

*Recapitulation*, the final division of a movement in sonata form (q.v.), in which the first portion of the movement is repeated. Sometimes called the *Reprise*.

*Recitative*, a species of declamation, usually for voice, but sometimes used in instrumental music.

*Reprise*, see *Recapitulation*.

*Rhythm*, the arrangement of accented and unaccented, and of long and short sounds, the melody of monotone.

*Rigaudon*, or *Rigodon*, a lively French dance in 4-4 time resembling the *Bourrée*.

*Ritornello*, an instrumental prelude, interlude or postlude.

*Rondo* (*Rondeau*), a form originally derived from a dance-song, in which the principal theme recurs at the end of each division of the piece.

*Sarabande*, a slow dance form, of Spanish origin, in 3-4 time.

*Scherzando*, playfully.

*Scherzino*, a little Scherzo (q.v.).

*Scherzo*, a movement of playful or humorous character generally, though not always in 3-4 time.

*Sehr*, very; *Sehr langsam*, very slow; *Sehr schnell*, very quick;

- Sehr ruhig*, very quiet; *Sehr lebhaft*, very lively.
- Semplice*, simple.
- Solo* (pl. *solì*), a passage or composition for a single voice or instrument.
- Sonata*, a composition written for one instrument or for two instruments, containing several movements, the first movement (and sometimes others) usually written in Sonata Form (q.v.). A similar work for three instruments is called a Trio; for four, a quartet; for orchestra, a symphony.
- Sonata Form*, the plan or design of the first movements of sonatas, trios, quartets, symphonies and, generally, of concertos and overtures. It comprises three divisions—I. the Exposition, in which the principal subject and second subject are presented; II. the Development, in which they are worked out; III. the Recapitulation, in which they are repeated.
- Sostenuto*, sustained.
- Staccato*, detached or short.
- Subject*, a theme or melody.
- Suite*, a composition containing a series of movements.
- Symphonic Poem*, a term first used by Liszt for a large orchestral composition illustrative of some episode or story and usually free in form.
- Symphony*, a composition similar to a Sonata (q.v.), but written for orchestra and generally comprising four movements: I. an Allegro in Sonata Form (q.v.); II. A slow movement; III. A Minuet or Scherzo; IV. Finale, usually an Allegro in Sonata Form.
- Syncopation*, temporary displacement of the natural accent.
- Tanto*, so much, or as much;
- Adagio ma non tanto*, slow but not too slow.
- Tarantella*, an Italian dance, quick in tempo and wild in character, in 6-8 time.
- Tempestuoso*, tempestuous, boisterous.
- Tensbroso*, darkly, gloomily.
- Tenerenza*, tenderness or delicacy.
- Theme*, a subject or melody.
- Transitional passage*, the passage in the Sonata Form which leads from the principal subject to the second subject. It is sometimes called Bridge Passage.
- Très*, very; *très lent*, very slow; *très vite*, very quick.
- Tremolo*, the reiteration of one note, or more than one note, accomplished on stringed instruments by the rapid to and fro motion of the bow.
- Trio*, the name given to the middle and contrasting portion of Minuets, Gavottes, Scherzos, etc. Also works written for three instruments or voices.
- Triplet*, a group of three notes to a beat of the measure.
- Tutti*, literally, all; applied particularly to passages played by the entire orchestra.
- Vivace*, lively, quick.
- Vivacissimo*, very quick.
- Vivo*, quick, animated.
- Volante*, flying—a rapid, delicate manner of execution.
- Vorspiel*, Prelude or Introduction.
- Wood wind*, that division of the orchestra which comprises the flutes (piccolo), oboes (English horn), clarinets (bass clarinet) and bassoons (double bassoon).
- Xylophone*, an instrument consisting of graduated wooden bars, struck with wooden hammers.



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